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DETROIT TO LOSE SYMPHONY UNLESS RESIDENTS RAISE \$50,000 AT ONCE

Gabrilowitsch's Orchestra Imperilled by Shortage of Funds — Wealthy Citizens Can No Longer Carry Whole Burden of the Deficits, Says President of Board — People of Detroit Must Decide Whether They Want the Orchestra or Not

DETROIT, Feb. 20.—The existence of the Detroit Symphony is menaced. William H. Murphy, president of the society, in a statement issued on Saturday on behalf of the board of directors, sets forth that the Symphony will be discontinued unless citizens of Detroit contribute \$50,000 to its upkeep before March 1.

Such is the decision of the board after a careful consideration of the financial situation. It is now for the people of Detroit to determine whether they want the Symphony or not. The shortage, Mr. Murphy points out, could be made up by a few wealthy music lovers, as similar shortages have been made up in the past; but the directors consider that it is time that the general public realized its responsibility in the matter. Hence this appeal. The campaign to raise the \$50,000 is now proceeding, and volunteer workers are actively promoting the drive.

This amount represents the balance of a shortage of approximately \$65,000 which remained when estimated expenditures and receipts for the season were totaled last fall. The directors undertook a drive at that time to raise the money, but the project had to be abandoned because of various conditions then prevailing. "Thus," says Mr. Murphy, "we are merely taking up the work of raising money where we left off in October, and are not putting on a supplementary drive to meet expenses not included in our original estimates for the season. Since our budget was made out we have collected about \$15,000 of the \$65,000 that it was indicated we would need."

"On March 1," Mr. Murphy's statement continues, "the contracts with the musicians are due for renewal. Whether they are to be renewed depends entirely upon the manner in which Detroit rises to this occasion. The present shortage of \$50,000 could, of course, be made up by a few wealthy music lovers, as similar shortages have been made up in the past. But the time has come to make a final decision as to whether Detroit wants a symphony orchestra."

"Speaking as an individual, I cannot see my way clear to renew my contribution of \$50,000 for next season unless the shortage is met promptly and a sincere interest is manifested by the public. Mrs. Horace E. Dodge, who gave \$50,000 this season and who has been, as Mr. Dodge was during his lifetime, a very generous contributor, has taken a similar stand. With me this is final. If Detroit does not want the orchestra, I can do nothing further to make Detroit want it."

In a review of the history of the Symphony, Mr. Murphy points out that it



Photo of Mme. Raisa by Gino; Mr. Rimini by Underwood & Underwood

ROSA RAISA AND GIACOMO RIMINI

Two Artists Who Have Won a Great Army of Admirers in This Country by Their Singing in Opera with the Chicago Forces and Jointly in Concert. (See Page 24)

was organized in May, 1914, and a number of public-spirited citizens undertook the necessary "missionary work" in the belief that once the orchestra was given a proper start the people of Detroit would gladly put their shoulders to the wheel. It was not expected, he says, that the organization would be entirely self-

supporting, as it would have taken 100 appearances each season, with the Orchestra Hall filled to capacity at the scale of prices fixed for these concerts, to meet expenses. It was therefore obvious that the difference between the re-

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Garden Ready to Drop Opera Reins

MARY GARDEN will quit her post as general directress of the Chicago Opera Association at the end of this season if someone can be found to take her place. An announcement in these terms, made in New York on Tuesday last, was at once provocative of much speculation concerning the future directorate of the Chicago forces and Miss Garden's own plans.

Howard E. Potter, Miss Garden's personal representative, said that she would continue to sing with the Chicago organization. Samuel Insull, president of the Chicagoans, had asked her to remain as directress, but Miss Garden had not

made up her mind about this as she did not feel that she could fill both positions adequately and at the same time undertake numerous concert engagements

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DRIVE FOR CARUSO MEMORIAL OPENS WITH CONCERT AT THE METROPOLITAN

Opera Colleagues of Famous Tenor Join in Program to Aid \$1,000,000 Foundation — Campaign Begins Amid Scenes of Enthusiasm as Fine Singing Evokes Popular Demonstrations in Crowded Opera House — Seat Sale Yields \$15,000 and Pledges are Returned for About \$6,000 More — Occasion One of Tribute to Great Singer — George Gordon Battle Delivers Eulogy

By Mephisto

SWEET little Glória Caruso, seated on her mother's lap in the Harri-man box at the Metropolitan with Mrs. John Aspegren, the wife of the chairman of the committee, on Sunday afternoon last, looked out on the great auditorium as it became crowded to the doors, with the standees three deep. We had assembled to hear the concert given by the Metropolitan Company to start the movement to raise a million dollars for the Caruso Memorial Foundation, whose purpose is to provide scholarships for talented young American composers, singers and players.

As the orchestra filed in, Gloria evidently recognized someone and so waved to him. Later, when the orchestra began under the direction of Bamboschek to play the Overture to Verdi's "I Vespri Siciliani," she clapped her hands in approval, whereupon she was promptly relegated to the care of the maid in the rear of the box and so learned one of her first lessons that one may do the right thing at the wrong time and in the wrong place. However, on promise of good behavior, she was later restored to her place in the front of the box and thus the artists as they went off the stage were able to bow and wave greetings to her and her handsome mother.

It was a very representative audience, full of kindly feeling for the distinguished artists, who had volunteered their services.

The overture was so well played that Bamboschek had to bow his acknowledgments several times.

On the stage strode dignified, white-haired Leon Rothier, noted French bass, who sang the "Cavatina" from Halévy's "La Juive" with great impressiveness. Round after round of applause rewarded him and he had to appear several times to bow his appreciation.

Then came Jeanne Gordon, the popular American prima donna, who gave us "Du Christ avec ardeur" from Bemberg's "Jeanne D'Arc." She sang with fine spirit, musicianly understanding and also

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DETROIT TO LOSE SYMPHONY UNLESS RESIDENTS RAISE \$50,000 AT ONCE

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ceipts and the operating expenses would have to be made up by subscriptions. Most of the music-lovers who launched the orchestra remained perfectly willing to make regular contributions, but they did not intend that the entire burden of maintaining an enterprise of a civic character would rest entirely upon the shoulders of a few music enthusiasts. The general public, however, he says, has not come up to expectations. Season after season, the same general group has been called upon to shoulder the load; and it can do so no longer.

List of Contributors Not Large

"At no time has the total number of persons contributing to the support of the orchestra been large," Mr. Murphy states.

"It reached its maximum in the season of 1920-1921, when 1021 pledges were received. Of this number, 587 were for amounts under \$100. This season we have 601 donors, 298 of whom gave less than \$100. This falling off in the number of small contributors may be explained in part by a general money stringency, yet we feel that there are very few of the subscribers of 1920-1921 who could not afford to give something at this time.

"There has been invested in the orchestra in the last four seasons alone by Detroit citizens the sum of \$762,445.65. Contributions made in seasons prior to 1918-1919 would bring the total close to \$1,000,000. Every dollar of this money has been cheerfully given in the belief that Detroit people in general eventually would appreciate the orchestra and do their part in supporting it.

"The same group that has put over three-quarters of a million into this enterprise in four years is perfectly willing to continue its contributions in proper ratio but it cannot invest any more in promoting something toward which the great majority of citizens continue to remain indifferent. This group is not asking to be relieved entirely from its responsibility. It does ask, however, that some co-operation be accorded it; that others contribute according to their means and by so contributing manifest their interest in this work."

Reminding the public that the orchestra should be for the many, and not for the few, Mr. Murphy states that in addition to their contributions, Detroit music-lovers also have supported the orchestra by the purchase of tickets. They have paid for their seats just the same as anyone else. Unfortunately, he adds, there are many citizens professing civic pride who neither contribute nor attend the concerts. He gives the following financial statement of this season, from the beginning of the concerts in the fall to date:

EXPENSES	
Salaries of conductor, assistant conductor, 85 musicians regularly employed and extra musicians	\$269,042.00
Rent of Orchestra Hall	30,000.00
Salaries of manager, comptroller, five office employees	21,514.20
National publicity (advertising in musical magazines)	2,500.00
Operating expense (advertising, campaign expenses, programs, stationery, printing, telegraph and telephones, concert expense, etc.)	40,538.98
Total	\$363,595.18
Fees of soloists	13,500.00
Aggregate	\$377,095.18

Insull Points to Crisis Facing Chicagoans

CHICAGO, Feb. 20.—Samuel Insull, president of the Civic Opera Association, addressed a letter to Chicago business men last week emphasizing the crisis facing the Chicago Opera, and calling upon each individual for support of the guarantor plan. "Maintenance of the opera is now a question of whether Chicago wants opera enough to insure it," the letter read. "If there are enough to provide a fund of \$500,000 a year for five years the opera will be established and maintained; otherwise it will not."

INCOME	
Receipts from concerts	\$114,632.12
Subscriptions	211,363.50
Total	\$325,995.62
Difference between expense and income	51,099.56
	\$377,095.18

Expenses Not Excessive, Says President

"In no single instance are the items of expense excessive," Mr. Murphy continues. "We pay Mr. Gabrilowitsch less than he could earn in recitals and less by a considerable amount than at least one other conductor is receiving. Our musicians receive salaries in keeping with what their talents would bring elsewhere."

"The item of rent is very much less than what we would have to pay for the same number of concerts and rehearsals in any other suitable auditorium in the city. The Orchestra Hall Corporation built the present home of the orchestra at a cost of \$961,385 for real estate and building. The auditorium is conceded generally to be the best of its kind in the country and the orchestra receives the use of it, together with a large suite of offices, at a figure as low as could be fixed without a deficit that in the long run would have to be made up by the orchestra."

"All moneys received from the rental of the building for purposes other than the appearances of the orchestra are applied toward meeting the overhead expenses. Thus it is possible to keep the orchestra's rent down."

"Orchestra Hall was built by public-spirited citizens included in the group supporting the orchestra. There are seventeen stockholders who get no return whatever on their money and who expect

none. It was necessary last fall to put on a drama season in order to avoid an assessment against the stockholders of Orchestra Hall."

"The Detroit Symphony Choir has no connection with the Symphony Orchestra financially, but is conducted as a separate enterprise. Our conductor, Mr. Gabrilowitsch, contributes generously toward its support, however, as do some of our directors and subscribers."

"While it is impossible to make the Orchestra entirely self-sustaining, we are assured that its income in future seasons will constantly increase until we have nearly capacity audiences at every performance. Thus, the amount to be raised by subscriptions will grow less. A more aggressive campaign to sell the tickets to the concerts will be pursued in advance of future seasons and we will have fewer empty seats."

Work in the Schools

Finally, Mr. Murphy draws attention to what he describes as the splendid work of the orchestra in the public schools. On this work, alone, he says, it would be entitled to support. "This season," he points out, "the orchestra is giving forty concerts in various school auditoriums. Tickets are sold at a reduced price, putting the concerts within reach of persons in very modest circumstances. We also are giving ten Saturday morning young people's concerts in Orchestra Hall where admission is nominal. Furthermore, Robert de Bruce, manager of the orchestra, is, by the request of the board of education, giving a series of lectures in the schools in advance of the appearance of the orchestra so that the audiences may increase their enjoyment of the programs by an understanding of them."

Frederic Shipman Visits New York to Book Artists for Australian Tours

FREDERIC SHIPMAN, the well-known concert manager, who has directed American tours of Melba and other celebrities, has arrived in New York for the purpose of engaging artists to visit Australia. He comes as one of the official heads of International Tours, a company established a few weeks ago in Sydney, and carries in his portfolio a letter from the Lord Mayor of that city, Alderman W. P. McElhone, wishing him success in his enterprise, and giving assurance of his hearty co-operation as the head of a city which numbers almost 1,000,000 citizens, and is the fourth largest in the British Empire.

"This enterprise means that we are linking up Australia with America in musical affairs," said Mr. Shipman, who has now settled in Sydney as managing director of the new concern, and will return there next month. "Australia was never in a better position than at present for big concert attractions. The activities of the State Conservatorium in Sydney have stimulated interest in music in a remarkable degree; the rapid developments in the sale of phonograph records have helped materially in the same direction, and the facilities for travel are much better than they were ten or twelve years ago. These causes have all operated to widen the concert field in Australia, and assure an enthusiastic welcome for the best artists that we can bring from this side of the world."

"Another point to be remembered is that while no doubt financiers find money tight in Australia, as it is in other countries, it is also true that the man on a fixed wage is better off to-day than before, mainly because of the laws fixing the minimum wage scale. That is why

people who a few years ago were content with a seat at a shilling in a theater or concert hall, now readily spend five shillings, and to this extent also the field for the artist has greatly developed."

Harry Musgrove, the well-known Australian theatrical manager, and Alfred Edward, for many years traffic superintendent in Sydney, are directors with Mr. Shipman of International Tours. The secretary is Edward E. Brooks, who is secretary of one of the large choral societies of Sydney. L. E. Behymer of Los Angeles will be the American representative of the company. Arrangements have been made with the Philharmonic Society of Honolulu by which artists engaged by International Tours will appear under the auspices of that society at Honolulu on their way to Australia, or when returning.

As winter comes in Australia during the summer of the Northern hemisphere, the concert season is busiest in the one part of the world when it is stagnant in the other. Therefore operatic or concert artists, Mr. Shipman points out, may easily make the trip without suffering any loss of engagements here, and return in time to resume work early in the new season.

It is hoped to begin the first tour under the new regime at the Sydney Town Hall in June.

Mr. Shipman, who was born in Ottawa, Canada, has been in management ever since he was a youth. He has conducted three American and Canadian tours of Mme. Nordica, two of David Bispham, and one of Dame Melba. He has also managed tours of Paul Dufault and other artists in Australia.

B. N.

Strauss Thinks of Returning to America Next Season

Richard Strauss, now back in Vienna after his American tour and three performances as guest conductor in London and Manchester, England, is quoted by Vienna newspapers as expressing great admiration for the United States and declaring that he will visit the country again next season. He praised highly the Philadelphia Orchestra and spoke of Fritz Kreisler as the leading pioneer of Austria in the United States. At the offices of the International Concert Direction, which managed Strauss' tour here this season, it was said that no arrangements had yet been made for the composer's return. Dr. Strauss took back with him \$4,000 which he raised in America for the support of the Mozarteum of Salzburg, which has been badly in need of funds; also a considerable amount for the relief of destitute

Central European musicians. He has resumed his post as first conductor at the Vienna Staatsoper where he will conduct a series of Wagnerian productions within the next few weeks. Later his own "Legend of Joseph" will be produced as well as "Feuersnot," "Oberon" and "Der Schatzgräber," all under his baton. Late in the spring his new ballet "Schlagobier" may be presented. The opera on which he is working will not be finished this season, he says.

Washington Publisher on Probation After Sentence

WASHINGTON, D. C., Feb. 22.—Horace D. Kitchcock, indicted here several months ago for conducting a fraudulent music publishing house, was placed on probation following his sentence to a term of five years imprisonment in the District Supreme Court.

A. T. M.

ST. LOUIS PROPOSES BIG CIVIC FESTIVAL

Plan to Inaugurate Biennial Event in Spring of 1923

By H. W. Cost

ST. LOUIS, Feb. 20.—The Civic Music Association of this city, which represents all of the musical activities, has taken a bold step for a new venture. At a recent meeting of the executive committee it was planned to start work immediately for a big Spring Festival in 1923.

It is planned that in the spring of this year there will be given at the Coliseum under its auspices a concert at which will be heard the various choral organizations of the city under their own directors. From these judges will choose the nucleus of a big chorus for the Festival to be held in 1923, and subsequently every two years thereafter. At once steps were taken for a "musical survey" of the entire city to secure important facts that will show whether or not such a plan is feasible. Such facts will be obtained as the number of professional musicians in the city, number of concerts each year, number of school children available for choruses, number of choral and orchestral associations and church choirs and their membership, interest in park and other concerts, and above all the approximate investment in music in the city. Every effort will be made to show that music is distinctly a business and commercial asset to a city.

"Loreley" to be Given at Metropolitan on March 4

The romantic-fantastic opera in three acts, "Loreley," libretto by A. Zanardini and C. D'Ormeville, music by Alfredo Catalani will be produced for the first time at the Metropolitan Opera House on Saturday afternoon, March 4. The cast will be as follows: *Loreley*, Claudia Muzio; *Anna*, Marie Sundelius; *Walter*, Beniamino Gigli; *Hermann*, Giuseppe Danise, and *Rudolfo*, José Mardones. The opera has been rehearsed and will be conducted by Roberto Moranzoni. The chorus has been trained by Giulio Setti. The ballets which are an important feature of the opera have been arranged by Rosina Galli who will take part in them together with Giuseppe Bonfiglio. The scenery is by Antonio Rovescalli of Milan, and the costumes have been made by Mme. Castel-Bert.

University Classes in Music Appreciation Formed in Massachusetts

NEW BEDFORD, MASS., Feb. 20.—A new course on music appreciation has been organized by the State division of University extension. The class will meet on Monday evenings for six weeks under the direction of Henry Gideon of Boston, and if sufficient interest is shown in the course, it will be continued for four additional meetings. Classes in this subject are being formed in other centers in Massachusetts.

AGNES HOYE KAVANAUGH.

Foster Memorial Tablet Raises Controversy

PITTSBURGH, PA., Feb. 18.—Pittsburgh is charged with a technical blunder on the bronze tablet which is to be erected to the memory of Stephen C. Foster, at the dedication of the Judge Rowan Homestead at Bardstown, Ky. It is alleged by Young E. Allison of Louisville, Ky., that the wording on the bronze is incorrect. The first line of "My Old Kentucky Home" as reproduced on the tablet reads "The sun shines bright in my Old Kentucky home." This version was obtained by W. H. Stevenson, president of the Historical Society of Western Pennsylvania, from the archives of that organization and is said to be the popular conception of the text. Mr. Allison, however, who is said to own several Foster manuscripts, declares that the original first line of the song reads "The sun shines bright in the Old Kentucky home," and contends that the wording should be changed. Mr. Stevenson is said not to favor any change, claiming that the spirit is all the same.

R. E. W.

Drive for Caruso Foundation Opens With Opera Concert at Metropolitan

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received generous applause, which she deserved.

One of the principal receptions of the afternoon was accorded to Rosa Ponselle, who sang "Pace, Pace, mio Dio" from Verdi's "La Forza del Destino." She wore a turban with a tremendous white aigrette, which, however, was appropriate to her artistic costume. She sang with such feeling, with such nobility and distinction, that she had to appear at least half a dozen or more times while the house broke out into what was really one of the ovations of the performance.

Both Rothier's and Jeanne Gordon's numbers were conducted by Hasselmans; Setti conducted Rosa Ponselle's.

Next came Danise, the distinguished baritone, who, under the direction of Setti—Papi was to have conducted but was indisposed—sang "Eri tu" from Verdi's "Un Ballo in Maschera." Danise is a favorite with Metropolitan audiences, so his reception was only surpassed by the applause which ended his performance.

Out in a plain, white dress, looking younger than ever, with Moranzoni, came Frances Alda, to a great reception. She was to sing "L'altra notte in fondo al mare" from Boito's "Mefistofele." In this aria, Mme. Alda showed her consummate artistry. Her trill during the aria was beautiful. She certainly never sang better. The audience demonstrated its appreciation.

With Bamboschek conducting, Adamo Didur sang the "Cavatina" from Donizetti's "L'Elisir d'Amore." The big, handsome bass surpassed himself. Perhaps he thought of the time when he sang with Caruso, who made the opera forever memorable by his marvelous, exquisite singing of "Una furtiva lagrima," in which he has never been surpassed and perhaps never will be. It was indeed one of the gems of his entire operatic career. Didur carried off his song with fine spirit and splendid voice and so brightened up the performance which, from the character of the preceding music, had been somewhat somber.

A roar of applause greeted Geraldine Farrar as Giuseppe de Luca and Moranzoni followed her, to sing the great duo from Mozart's "Don Giovanni." Now this immortal duo, "La chi darem," is one of the most beautiful ever written, but it should be sung *mezza voce*, and neither singer should endeavor to outdo the other or the charm is lost. Mme. Farrar, to do her credit, sang it just as it should be given, with beauty of tone and that repression which the music demands. De Luca, on the other hand, evidently thought he was still singing *Figaro* in "The Barber, in which he had made such a notable hit at the matinee on the day before. So the result was that he almost drowned poor Geraldine out, but as they say, "no doubt, he meant well," and that is the reason why la Geraldine was not heard to the best advantage in the duo. I could not help thinking that had she come out alone and sung some simple thing, perhaps written for the occasion by an American or an Italian, something original, she would have received the greatest ovation of the afternoon, which, from the attitude of the audience, it was very anxious indeed to give her. As it was, she and De Luca received a great deal of applause.

I might venture to express an opinion of her flaming costume of red surmounted by a Carmen head dress with a Spanish comb, but I am afraid if I do some of her dear friends will write me unkind letters. Anyway, had she gone it alone and given that audience a chance, she would have found out that all her recent troubles have only increased her vogue and her popularity.

George Gordon Battle's Address

Though not on the program, we were treated to an address by George Gordon Battle, the eminent lawyer, who was introduced in a few appropriate words by William Guard, the noted press representative at the Metropolitan.

It was particularly appropriate that Mr. Battle was selected for this purpose. He not only stands high in his profession, but is a very broad-minded, public-spirited man, a man of culture, identified with an endless number of charitable organizations.

In the course of his address, he said that it was fitting that we should meet in this hall of music where Caruso made his debut in opera in this country and

in which he established himself in the hearts of Americans. While we were mindful that the great singer had been born in Italy and drew his inspiration therefrom, we would always think of him as an American, as one of our own for the reason that he had bestowed upon us not alone his wondrous gift of song, but his many generous and kind hearted acts, and also his patriotic service in behalf of this country's part in the war, all of which had helped to endear him to us. Then his marriage to an American girl, Mrs. Dorothy Benjamin Caruso, his child born in this country, all helped to draw his memory more closely to us.

Thus, we Americans, and especially those of us who love music, owe him more than a mere tribute of sympathy. We owe his memory the responsibility of carrying out an object that lay nearest his heart. That object was the maintenance of an institution to help promising and deserving artists and students of music and to promote appreciation of the more serious musical forms.

Mrs. Caruso, said Mr. Battle, has said that this movement would have greatly appealed to him. The Caruso American Memorial Foundation is fostering this movement to carry out the plan of raising a fund of one million dollars. The movement will be most democratic. Scholarships will be awarded by a committee composed of recognized musical authorities. Merit will be the sole basis of award. There will be no discrimination on account of race, religion or sex.

When Mr. Battle had delivered his address, which was rewarded with generous approval, pledge cards were distributed throughout the audience.

Galli-Curci Arouses Demonstrations

After a brief intermission, the orchestra returned and under Moranzoni gave a fine rendering of the Prelude to Act Four of Verdi's "Traviata," which was very graciously received.

Giovanni Martinelli was to have sung an aria from "Forza del Destino," under Papi's conductorship, but unfortunately was prevented from coming by sickness. No one valued Caruso's friendship more than Martinelli and it is certain that nothing but a physician's imperative orders could have kept him away.

Now came what proved to be the event of the performance.

As Amelita Galli Curci came out with Hasselmans to sing the "Polonaise" from "Mignon," round after round of applause greeted her. She sang the number beautifully, was true to pitch all the way through, let it be recorded, gave all the wonderful vocal fireworks with impeccable accuracy and finish. At the conclusion, the house broke out with a burst of applause which continued for at least a minute. She was forced to come out again and again and again to bow her acknowledgments and to throw up her hands to express her inability to meet the unquestioned desire of the audience for an encore, as such had been forbidden.

Barely had the applause for the little lady died down when Setti preceded Beniamino Gigli, the popular tenor, who sang "O Paradiso" from "L'Africaine." The applause which greeted him was only slightly less than that for the noted singer who had preceded him, for Gigli sang finely, beautifully. I never heard him sing better than he did on this occasion. He seemed positively inspired.

Setti in Papi's place also conducted the next number, which had been allotted to Margaret Matzenauer, who sang "O don fatale" from "Don Carlos." Magnificent as ever, queenly in her clinging white dress, with her own gorgeous hair to set off her handsome face, the noted mezzo soprano, as she bowed, was indeed a picture. She towered over everything. Her glorious voice never sounded better, her diction perfect, her phrasing fine. She, too, had to come out again and again smiling her appreciation.

The performance was to have closed with the trio from "I Lombardi" by Rosa Ponselle, Orville Harrold and José Mardones, with a violin solo by Gino Nastucci with Bamboschek conducting, but as Orville Harrold was indisposed, a duo from "La Forza del Destino" was substituted.

I was not surprised that Harrold was not there because I noticed that the day before at the matinee in "The Barber" he had great difficulty in controlling his voice and was evidently suffering from indisposition, though toward the end of

the performance he sang finely.

That Ponselle with her fine voice and Mardones, with his splendid bass, brought the afternoon to a close in positive triumph was to be expected from two such artists under the circumstances.

Artists Seemed Inspired

The whole performance was remarkable, quite out of the ordinary. The singers seemed to be inspired as if the spirit of the great artist whom they had all known and loved was with them.

Some comment was made that Jeritza was not on the program. It seems, however, that it was more proper to limit the performance to the artists who had been with Caruso and who had, all of them, sung with him.

One glorious voice was surely missed, that of Claudia Muzio, whom Caruso knew when she was a little girl running around the opera house. She had been one of his most devoted friends and admirers, indeed in the kindly style of devoted Catholics she, with others, at the time he lay sick, had undertaken a penance. If she was not there, it must

RUMORS FLY ON OPERA FUTURE AS GARDEN SAYS SHE WILL YIELD HELM

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which her manager, Charles L. Wagner, was urging her to accept. She would not definitely decide until she had conferred with Mr. Insull in Chicago next month.

The announcement was prefaced by a crop of rumors, which, though conflicting in character, were each given a measure of credence among those interested in the famous Scotch-American artist's undertakings.

One report indicated that there was a possibility that she would join the forces of the Metropolitan Opera Company. Another suggested that she would be connected with a new opera undertaking in New York. A third had it that she desired to spend a considerable part of next season abroad, filling various engagements which she has been compelled to refuse in the last two seasons because of the demands which her duties as directress of the Chicago Opera Association had forced upon her.

The situation in Chicago as the result of the withdrawal of financial support by the McCormicks, who have made good deficits in the past, and the uncertainty still existing as to the result of plans for a more general financing of the company on a new basis, have been discussed wherever Miss Garden's decision to retire has been commented upon. It has been said that numerous artists of the Chicago company, uncertain as to what the future will bring, have been angling for engagements elsewhere.

The names of Lucien Muratore, Tito Schipa, Joseph Schwarz and Graziella Pareto have been prominently mentioned in connection with the Metropolitan. With the exception of Mme. Pareto, however, there have been no indications of any plans concerning the appearance of these singers at the Metropolitan. That the Spanish coloratura was likely to be a member of this organization has been a subject of gossip, particularly among Italians at the opera house.

The report that Miss Garden might come to the Metropolitan or be connected with a new opera venture in New York has gained credence among persons who have regarded as significant some recent exchanges of compliments between Otto H. Kahn, chairman of the Metropolitan Board of Directors, and Miss Garden.

These reports have, in themselves, been conflicting, in that they have placed Mr. Kahn in two entirely opposite positions. On the one hand, it has been said that as virtual dictator of the policies of the Metropolitan, he has decided that Miss Garden should be engaged. On the other, he has been reported as being dissatisfied with details of the present administration, and to be willing to give his influence to an opposition opera movement. Mr. Kahn has remained silent with respect to all such rumors, but in recently praising Miss Garden in a talk at a dinner which both attended, he regretted that the departure of the Chicagoans from the New York field would leave but one opera house in New

York and would eliminate wholesome rivalry. MUSICAL AMERICA endeavored to reach Mr. Kahn, who is in Florida, by telegraph.

Recent dissatisfaction among artists under Miss Garden's direction, culminating in the Muratore and Polacco controversies, was regarded in some quarters as having been the final straw which convinced Miss Garden that her present burdens were not worth while. The action of the Chicago Opera directors in prohibiting "Salome" in Chicago was another incident which is said to have caused keen disappointment for Miss Garden, who subsequently vindicated her revival of the Strauss work, according to the position taken by her friends, by giving it three times in New York with the most pronounced success of any opera in the repertoire.

Following so soon upon the announcement by Geraldine Farrar that she would quit the Metropolitan next season to devote her time to concerts, the Muratore flare-up, and the lively discussion engendered by unconfirmed reports that the powers behind the scenes at the Metropolitan have removed the ban on "Salome" for the benefit of Marie Jeritza, Miss Garden's decision to give up the reins in Chicago found the patrons of opera in New York and Chicago asking, "What next?" The succession of bombshells has stirred operatic circles as they have not been stirred since the end of the Hammerstein-Metropolitan operatic war.

At the Metropolitan Opera House, W. J. Guard, publicity secretary, declared there was not the slightest foundation for the report that Miss Garden might join the forces there.

Since the rumors of Miss Garden's resignation first became current a half dozen names have been mentioned as possible successors. Among these names is that of Fortune Gallo, who for many years has presided over the destinies of the San Carlo Opera Company. Antonio Scotti, baritone of the Metropolitan Opera Company, who has for some years taken an opera company of his own on tour either in the spring or fall, has also been mentioned among the possible candidates for the post of director-general. Andreas P. de Seguro, formerly with the Metropolitan Company, who had a brief career as impresario at the Casino, Havana, has had qualifying experience as well. In Chicago it is rumored that John Alden Carpenter, the composer, would consider an offer of the post and that his name has been mentioned in this connection. Of similar status is Karleton Hackett, at present a member of the faculty of the American Conservatory in Chicago.

It is understood, however, that the present powers in control of the Chicago Company are desirous of securing an impresario with experience and one who combines as nearly as possible an understanding of the business as well as artistic needs of the organization.

Max Jacobs Secretly Married to New York Fashion Artist

Max Jacobs, violinist and conductor of the New York Orchestral Society, of the Max Jacobs' String Quartet and of the MacDowell Symphony, was married secretly to Therese Reynaud, a fashion artist of New York, on Jan. 30. The wedding took place in the Municipal Building and was attended only by Mrs. Reynaud, mother of the bride, Mrs. Norma Gormeley and several musicians.

Cleveland Adopts Plan to Enable Poor to Hear Its Symphony Concerts



Photo by Standiford Studio

Mrs. Ralph S. Joseph of Cleveland, Through Whose Efforts 700 Poor of That City Have Heard Symphony Music

CLEVELAND, Feb. 18.—Through the efforts of Mrs. Ralph S. Joseph of Cleveland, 700 of the city's poor have been able to attend the concerts of the Cleveland Symphony Orchestra. This has been made possible by the adoption of a system under which tickets in the hands of those who are unable to attend the concerts are diverted to the use of others.

The Cleveland Symphony has been giving its concerts in pairs one on Thursday or Friday evening, and the other on the following Saturday afternoon. Although the sale of season tickets has been good, there are often vacant seats due to sickness, absence from the city and similar causes.

To utilize these seats, a committee was formed by the Women's City Club, with Mrs. Joseph as chairman. A plan has been worked out whereby ticket holders may telephone the City Club up to one hour before the concert, giving their names and seat numbers. The orchestra management, for each ticket returned, gives tickets to the Saturday matinee. The Saturday afternoon concerts are apparently still a novelty to Clevelanders, for there are usually vacant seats on these occasions; and the City Club

plan therefore brings the orchestra and the people together.

Tickets thus far have been given to the American Legion, the Cleveland Society for the Blind, the Cleveland Music School Settlement, the Y. W. C. A., the music departments of many settlement houses, schools and girls' homes. In all cases tickets have gone to people who understand and enjoy music, but are not able to pay even the lowest admission fees.

At Hiram House, a social settlement house in the midst of Cleveland's crowded foreign population, Bertha Moore, one of the workers, has arranged for small groups of mothers, many of whom know no English, to attend the concerts. In order that these mothers might be free to go, she herself has cared for their children in her office.

At this same settlement a group of boys who are studying music, have formed an orchestra. All of the boys

SPANISH SOPRANO ARRIVES TO SING AT METROPOLITAN

Lipkowska Sails West and Queena Mario East—Aldea Lussier, French Pianist, Here for Tour

Among the arrivals of the week from abroad was Angeles Ottein, Spanish coloratura, who came from France on the liner Paris to sing during the remainder of the season at the Metropolitan Opera House. Miss Ottein made her first appearance in this country on the West Coast last season with the Scotti Opera Company in "The Barber of Seville."

Also arriving from France was Aldea Lussier, a French pianist, who has planned to give a series of late season recitals.

Lydia Lipkowska, coloratura soprano, sailed during the week aboard the liner Empress of Asia from Vancouver for an extensive concert tour of the Far East. She was accompanied by Zoha D'Arcy, also a concert singer, and Sklareszki, who will act as her accompanist. Mme. Lipkowska said she would return next autumn in time to sing the leading rôle of Rimsky-Korsakoff's "The Snow Maiden" when it is produced in Chicago. Her tour will include Shanghai, Pekin, Java, Sumatra and other Far Eastern ports.

Giovanni Caruso, a brother of Enrico Caruso, sailed on Feb. 16 on the Colombo, returning to Italy after spending some time here attending to the settlement of his brother's estate. On the same liner sailed Queena Mario, soprano, to spend several weeks in Italy and other European countries.

A Russo-Italiana Entente



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Giovanni Martinelli and the Latest Addition to His Circle

Giovanni Martinelli has acquired a Russian wolfhound. Has he named it Boris? Information is not forthcoming. Admirers of the Metropolitan Opera tenor are free to imagine the animal named according to their own tastes or its owner's, which casts for the season

show to incline with overwhelming weight to Italy, though Mr. Martinelli did, once upon a time, take the part of the highly Russian Lensky in Tchaikovsky's "Eugene Onegin." The pedigree of his wolfhound is said to be as long as the score of "Parsifal" pasted together sheet by sheet.

are in school and must work outside of school hours to support themselves. A certain recent program of the orchestra interested them so much that they asked for tickets weeks in advance. Each of them attended the concert at a distinct money sacrifice, for he had to give up his Saturday afternoon earnings to do so.

A boy in a downtown school, coming from a poor home, was discovered by the school music teacher to have unusual talent. He was given a ticket. He wrote a note of thanks in which he said that now that he had heard one concert he would have to hear all the others. But he did not want to keep any one else from going, so he was going to earn enough money to buy his own tickets for the others.

Mrs. Joseph's committee includes Mrs. E. J. Douhet, Mrs. John Armstrong, Miss Laura Heller, Mrs. George Duke, Mrs. Charles F. Keim, Mrs. Leo Henle and Mrs. C. T. McKinstry. G. G. I.

MILTON ABORN TO OPEN POPULAR OPERA SEASON

Opera at Moderate Prices Planned for New York—Question of Language Undecided

A spring season of grand opera at "popular" prices in New York is being organized by Milton Aborn, well known impresario and formerly director of the Century Opera Company. The season has been tentatively arranged to extend through six weeks, presenting two operas weekly, on alternate days. Two companies are to be utilized, according to present plans, and each will participate in four of the weekly eight performances. Admission prices are to range from fifty cents to two dollars. The repertoire is to embrace standard works, rather than novelties.

A plebiscite was recently conducted by Mr. Aborn on the question, addressed to a number of opera patrons who formed standing lines for admission to the large opera companies, whether each personally preferred opera in English or in the original language of a work. The result indicates that preferences are about equally divided, Mr. Aborn said recently. The matter of language has not yet been decided, therefore. Subscriptions to the season, invited at the same time with the inquiry, resulted in several hundred orders for seats, although no theater has yet been secured.

The chief difficulty in the way of the project, its organizer asserts, is the matter of musicians' fees. Although a concession has been secured for opera given at a slightly lower admission rate than is customary, there is at present no scale of prices commensurate with a two dollar "top" admission. The organization of the company is declared to be a comparatively less difficult matter, as there is no dearth of operatic material among excellent vocalists in New York City.

Second New York Caruso Fund Concert on Feb. 26

The second concert in New York for the benefit of the Caruso Foundation will be given on Feb. 26 at the Hippodrome. Among those who have been announced as participants are Marguerite D'Alvarez, contralto; Graziella Pareto, soprano; Joseph Schwarz, baritone, and Tito Schipa and Riccardo Martin, tenors, all of the Chicago Opera Association; Eddy Brown, violinist; Arturo Bonucci, cellist, and the Goldman Concert Band, whose director, Edward Franko Goldman, was a member of the Metropolitan Opera House Orchestra at the time Enrico Caruso made his debut there. The program has been arranged by Albert Morris Bagby.

Felix Salmond to Make American Début Next Month

Felix Salmond, the English 'cellist, is due to arrive in this country on March 8 on the Olympic. Mr. Salmond will give his first New York recital on March 28 at Aeolian Hall, under the direction of the Metropolitan Musical Bureau. This will be his American début.

San Marco Forces Give "Rigoletto"

The San Marco Grand Opera Company gave a performance of "Rigoletto" at the Fourteenth Street Theater, New York, recently. Emilia Dei made a Gilda of admirable voice. S. Caravelli gave an excellent presentation of Rigoletto, and the rest of an interesting cast included P. Tuzzo, F. Bozza, G. Marteno, D. Pelletti, G. Martellotti, G. Rino, A. Guerrini, G. Lambert, D. Dorothy, L. Gianetti and M. Casattas. Alberto Sciarretti conducted the orchestra.

Portrait of Galli-Curci Shows the Typewriter's Pictorial Possibilities



A New and Unusual Portrait of Mme. Amelita Galli-Curci Executed on the Typewriter by Peter Benda, Jr., Chicago

It is not an uncommon practice for expert typists and many not as expert to execute portraits by means of the typewriter. One of the most remarkable examples of this work was recently done by Peter Benda, Jr., of Chicago. The subject was Mme. Amelita Galli-Curci and the reproduction is of a photograph by Moffett, Chicago. Mr. Benda is an ardent admirer of the great prima donna and declares that he never misses an opportunity to hear her.

New Hampshire Theaters Start Campaign Against Copyright "Music-Tax"

WASHINGTON, D. C., Feb. 22.—New Hampshire opera house and theater owners have entered on a vigorous campaign to secure an amendment to the United States copyright laws which will eliminate the payment of the so-called "music tax." A numerous-signed petition has been presented in the House of Representatives by Representative Burroughs, of New Hampshire, urging the government to drop this levy, the petition being referred to the House Committee on Patents. The petition is signed by the following opera houses and theaters: Alton Opera House, Alton; Broadway Theater, Dover; Ioka Theater, Exeter; Crown Theater, Manchester; Empire Theater, Manchester; New Opera House, Suncook; Palace Theater, Manchester; Premier Theater, Meredith; Masonic Hall Theater, North Conway; Colonial Theater, Rochester; Somersworth Theater, Somersworth; Strand Theater, Somersworth; all in New Hampshire.

A. T. MARKS.

Light Rays Converted Into Music Enable Blind to Read

That the blind may now read ordinary newspapers and books through the medium of a newly discovered instrument which converts light rays into music, was demonstrated this week at the Federated Engineers' Development Corporation, New York, according to an article in the New York World. The device is called an optophone and has been invented after many years of labor by Prof. E. E. Fournier d'Albe, formerly lecturer at the University of Birmingham, England. In the optophone the light is projected by a tiny photographic lens through five rows of oblong perforations in a revolving disc, and as these are reflected back they are transformed into sound by means of silem cells. The five rays correspond to notes on the musical scale and as they pass over each letter, touch certain of the notes. Experiments with the optophone have been made by Margaret Rosalind Hogan, a blind woman graduate of Columbia, and she has voiced herself as enthusiastic with the instrument, which she believes, in time, will open up all fields of literature to the blind.

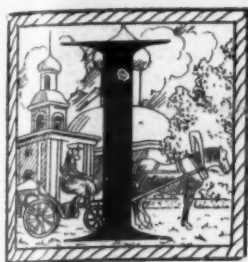
NEW MUSIC IN SOVIET RUSSIA

Difficulties Beset Composers During the Years of the Revolution—Publication Next to Impossible—The Emotional Music of Hermann Beek—Genius of Myaskovsky Far Above His Generation but His Art Is Neglected—Problem of Form Still a Sore Spot and Musicians Fail to Continue Work of Scriabine—Exceptional Gifts Seen Among Youngest Composers—Blind Boy of Fifteen Writes Rare Music—Unfolds a New World in Serene Child-like Tales

By IGOR GLEBOV

EDITORIAL NOTE: In this third exclusive article by Igor Glebov, eminent Petrograd critic, the story of musical movements in Russia during the years of the revolution is told for the first time. **MUSICAL AMERICA**, having acquired this series of articles by Mr. Glebov, is able to lift the Russian veil and present a first-hand authentic narrative of musical doings under the Soviet régime. The first letter from Mr. Glebov, published in the issue of Feb. 11, described operatic activities in Petrograd. The second, which appeared last week, discussed the presentation of orchestral music.

[TRANSLATED BY AVRAHM YARMOLINSKY]



IHAVE spoken of the difficulties under which Russian composers labor to-day. The last thing a musician is expected to do here is to compose. So much music has already been written! Suppose that you have actually secured enough paper to write your composition on, you will find it next to impossible to publish it and very hard to have it performed. In the press of concert work there is no time for the rehearsal of new music. True, for the encouragement of young composers, exhibit concerts are arranged from time to time. At these performances the composers play their own music, but in most cases the execution is slovenly, hasty and ill-considered. In the absence of leisure for rehearsing, recent music has practically disappeared from the programs. Stravinsky's "Nightingale" was performed only once and in a slatternly fashion at that. Prokofieff's opera, "The Gambler," accepted for production before the revolution by the then director of the Imperial Theaters, Telyakovsky, has not as yet been produced. Since 1918 I have heard only one new symphony—by Hermann Beek. This was played last summer at a concert given by the Philharmonic Society.

Hermann Beek, who recently left for Estonia, is a gifted pianist and composer. He is a pure emotionalist. The problems of timbre, chiaroscuro, tonal color, the chiselling of sound and musical architectonics do not exist for him. He conceives of the musical flow as a succession of tense systoles of the tonal stream, moving precipitously toward a catastrophic discharge. His themes now nervously interweave, now close and fly apart in fierce combat. His rhythms, coiling fantastically, find support only in the measured, cruel accenting of the outline of the pattern. Hence, the general character of improvisation, of hasty and not always skillful forcing of elemental emotional flights into the Procrustean bed of academic formula.

A New Music Rising

The influence of Scriabine is felt in Beek's pianoforte compositions. This influence extends only to mood and manner of treatment, for Beek is essentially alien to the sophistication of Scriabine. He is cruder, coarser, more naïve and withal more wholesome. Beek's rough rhythmic counter to the aristocratic refinement, the lunar poesy of Scriabine's Preludes, to their delicacy and elusiveness. Scriabine's sunny quality, his intense and patient records of ecstasy have but little to do with the modern interest in energy and in the expansion of liberated forces. It is noteworthy that Scriabine's genius bears upon the work of the younger generation only externally. Is it that the spirit of his music has vanished with the time that brought it forth? His exquisite sensuousness can have no power over the minds of a generation growing up in the austere days of revolution and among the indignities of daily penury. A new music is rising, an art of concentrated intellection, of humane sorrow, and of the strong embrace of light and joy.

Genius of Myaskovsky

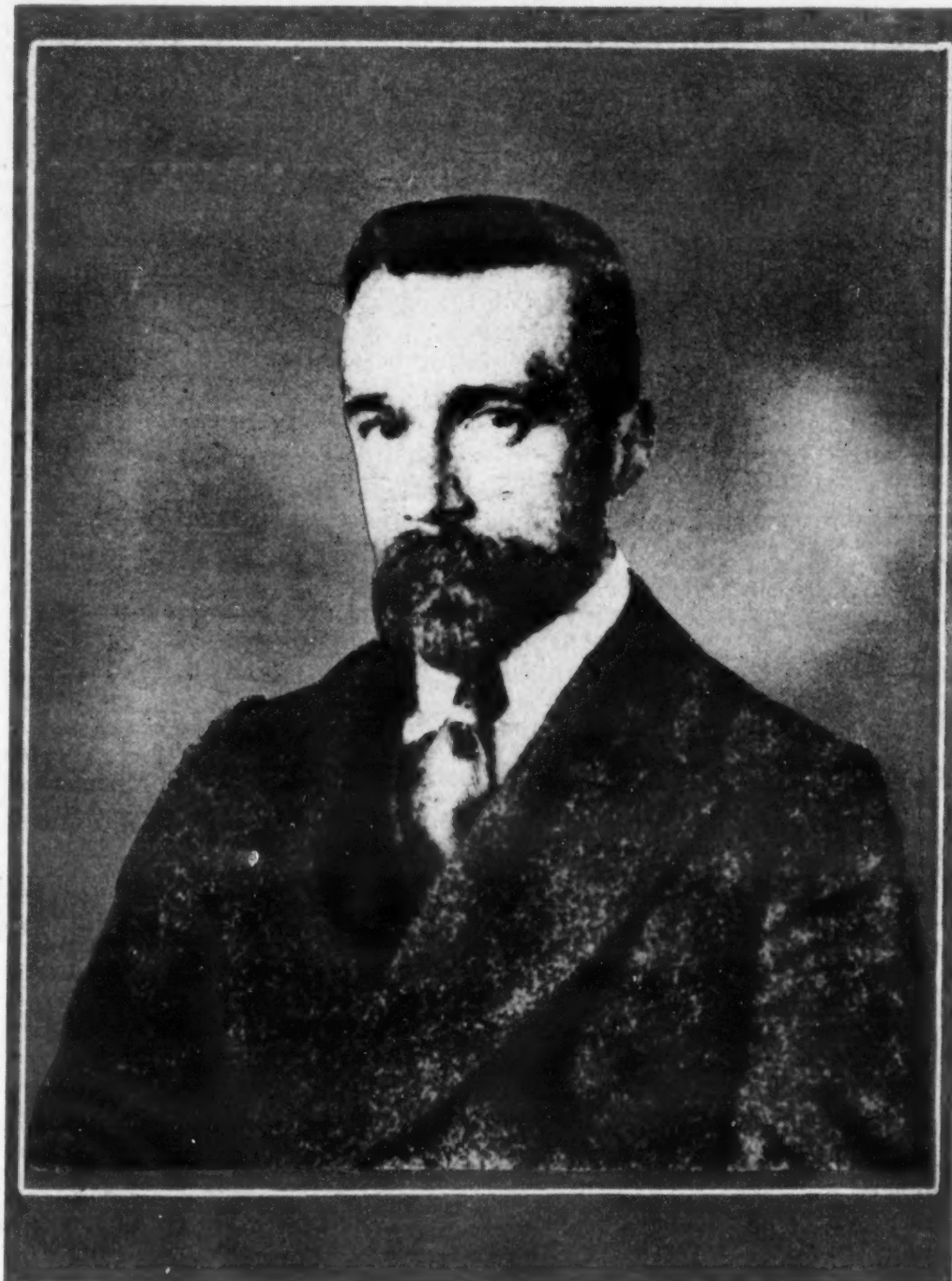
Characteristically enough, the art of the greatest modern Russian symphonist, Nicholas Myaskovsky, is still largely neglected. He is neither published nor performed. Last year his work was heard only once in Moscow. Vigorous, intellectually rich, engrossed with the most engaging experiments in form and tonal relationship, Myaskovsky's genius is head and shoulders above his generation. His symphonies, of which there are five, are above all intricate, yet

architecturally faultless compositions, while their inner plan may not be easily discerned. The emotional side of the music bears the imprint of a painful clash between the composer's urge for expression and an equally strong gravitation toward reticence. In his fifth symphony alone is this clash resolved, with the result that the artist attains consummate self-expression. The obstinate eremite goes forth among the men and women of the world into the sunlight. If it could be made known, this work would surely attract universal attention. Myaskovsky's restlessness, sadness and nervous exaltation establish his kinship with Tchaikovsky, but he is, with Beek, alien to Scriabine's mystic and ecstatic emotionalism. In any event, Myaskovsky's art is the culmination of Russian symphonic music, of Tchaikovsky's tormented lyricism, and Glazounoff's striving to shape rebellious material by means of erecting sounding surfaces into harmonious schemata—and this, whether or not he enjoys the recognition of his contemporaries.

Myaskovsky's latest work, the third Sonata for Pianoforte, has his characteristic intertwined harmonies in broader minor mode. Myaskovsky is a great master. His musicianship gains by contrast with his young contemporaries. These have either lagged behind their academic training or outstripped it, but in either case they have failed to find the principles of composition which would support them in their struggle with their material.

Failure to Master Form

The problem of form is still a sore spot in Russian music. As of old, essentially fine material is thrown out upon the world in the rough, and we find loose construction, episodic development, coupled, it is true, with brilliancy, sincerity, directness and freshness of musical thought. The younger generation simply is not proficient enough in the language of modern harmony to continue the work of Scriabine. To-day practically all Russian musicians are behind the genius who inaugurated a new era in harmony. No one followed him into the tonal world which opens beyond "Prometheus," the last Sonatas and Preludes. The last-mentioned form has proved a great and dangerous temptation for the younger generation. The prelude allows the imagination a great deal of freedom, yet each prelude must solve its own problem of form, that is,



NICHOLAS MYASKOVSKY

By Courtesy Public Library

Described by Igor Glebov as the Greatest Modern Russian Symphonist; a Genius Head and Shoulders Above His Generation. Although His Works Have Been Neglected He Stands Out as a Giant in Whose Art Russian Symphonic Music Finds Its Culmination

a problem of embodying its material. Scriabine did not always do this. He used ready-made schemata in his Preludes, and those who are now following him adopt the same stereotyped mold. As a result, prelude follows upon prelude, shapeless, indefinite, aimless, unsupported, merely successions of prettily interwoven harmonies. The stream of preludes threatens to flood the world of music.

There are, however, among the very youngest musicians, nappy exceptions.

Casella Heads Contributors to Latest "Musical Quarterly"

Heading the articles in the latest issue of the *Musical Quarterly* is a discussion, "What Is Art?" by Alfredo Casella. The Italian composer says in his collection of aphorisms (translated by Otis Kincaid) that "Art, in one way or another, signifies 'variation.' Every artist varies from his predecessor. Gounod very ingeniously remarked that 'every genius is a parricide.'" Other papers in the volume include a biographical story of Karol Szymanowski by Z. Jachimecki; a collection of letters exchanged by Cosima Wagner and Victor Wilder, translator of several of the music-dramas into French contributed by J. G. Prod'homme; a discussion of "The Divine Origin of Musical Instruments in Myths and Scriptures," by Clement A. Harris, and an article on "Musical Shirt-Sleeve Diplomacy" by Charles D. Isaacson. The number closes with a brilliant essay on the references to music in the works and correspondednce of Heine, contributed by

Last year a fifteen year old blind boy, by the name of Grigorieff, graduated from the Conservatory. His talent showed itself already in his early childhood. In his music there unfolds an altogether new world of unprecedented perceptions, serene and untroubled by the fret and worry of life. Here are moving, simple, child-like tales of the depths of existence, so infinitely removed from our works and days. He loves sound, has a sense of its plasticity, knows how to sculpt it.

O. G. Sonneck, the editor of the *Quarterly*. The article includes excellent translations of Heine's poem and *feuilletons* illustrating the subject, prepared and commented upon by Frederick H. Martens.

Nashua Organist Marries

NASHUA, N. H., Feb. 18.—The first marriage in the Church of St. Louis de Gonzague, which has just been rededicated, was that of the church organist and director, Rodolphe Papin, and Edith H. Phaneuf, music teacher. The organ, used at this ceremony for the first time after being blessed, was played by Alvah J. Lucier, who for twenty-five years or more was organist at this church. The nuptial mas was celebrated by Rev. Fr. Julian J. Richard.

Edith Isabelle Priaux Married

Edith Isabelle Priaux, daughter of Joseph M. Priaux, for many years connected with C. H. Ditson & Co., was married on Tuesday, Feb. 14, to Frank V. Rue in Jersey City.

Prokofieff's "Love for Three Oranges" Amuses But Wearies at Its First New York Performance

Chicago Opera Association Mounts Blunderbuss Farce with Composer Conducting—Extravaganza Incidents Bring Chuckles But Satire Mostly Miscarries—Music's Part Relatively Unimportant—Performance an Admirable One—Mary Garden in "Thais"—Raisa Stars in "Aida"—"Salome" for Third Time—Fourth Week of Visitors' Opera at the Manhattan

A MUSICIAN'S joke, Serge Prokofieff's blunderbuss opera, "The Love for Three Oranges," puzzled, amused and wearied the large audience which sat in attendance upon its first New York representation at the Manhattan Opera House Tuesday evening, Feb. 14. The Chicago Opera Association, which mounted the work after three years of delay in getting it ready for its contracted performance, gave it with the same cast as at the world premiere in the Lake Michigan city on Dec. 30, last. The librettist-composer conducted. Subscribers, curiosity-seekers, paladins of modernity in music, and opera inveterates did much circulating between acts trying to find out, as some were frank enough to admit, what it was all about. There were the usual curtain calls for the principals, and these were shared by Mr. Prokofieff, by Boris Anisfeld, the scenic artist, and Jacques Cointi, the stage director. A wreath was presented to the composer.

It was apparent that in spite of such information and gossip as had preceded the opera from Chicago, a considerable portion of the audience did not know just what to expect and was somewhat nonplussed by the farcical horseplay of panjandrum, necromancers and zanies on the stage, and by the succession of grunts, squeaks and thumps emanating from the orchestra pit. Bit by bit, the purely farcical nature of the burlesque dawned upon the uninitiated, but subsequent chuckles inevitably gave place to boredom. One act of "The Love for Three Oranges" would have been better than four and a Prologue. The second act contained most of the fun.

When Ravel wrote that other and immeasurably more clever musician's joke, "L'Heure Espagnole," he explained that it was to be listened to "nonchalantly, as one eats a bon-bon." Very cannily, however, he made a short work of it, since nonchalance and bon-bons are not likely to suffice for between two and three hours. "The Love for Three Oranges"

suggests a boy making faces. The faces may amuse for a brief period, but not from 8.15 to 10.30. Those who knew what was coming had a better evening of it than others who expected something futuristic and highly imaginative. That even some of the reviewers were more-or-less at sea would seem to be indicated

by remarks the next day to the effect that the music lacked "melody," "heart," "soul" and "human appeal," as if those qualities were to have been expected. Perhaps, after all, it was Prokofieff who laughed best since it was his opportunity to laugh last.

"The Love for Three Oranges" has been so recently described in these columns, in connection with its Chicago premiere, that details as to its grotesque story, adapted by the composer from a Venetian farce by Carlo Gozzi, need not be repeated here. The libretto prepared from the Italian *fiaba* affords entertaining, if not very substantial reading. If, as the composer has indicated, he intended to satirize the absurdities abounding in the conventions and traditions of grand opera, he has met with no very striking success. Doubtless, by dint of laborious searching of the memory, situations in various operas more or less similar to burlesque episodes here incorporated could be mustered in corroboration of the supposed satire, but it is scarcely to be expected that a considerable part of any audience will go to so much trouble. The farce upon the stage was viewed Tuesday night for what it was, on its face—a return to extravaganzas of the type of "The Black Crook," "The Devil's Auction" and "The Wizard of Oz," but with its text intended to be sung rather than spoken, and without the string of song-specialties that made the extravaganzas of thirty years

CAST OF PROKOFIEFF NOVELTY

THE LOVE FOR THREE ORANGES, fantastic opera in French, in a prologue, four acts and eleven scenes after a fairy tale by Carlo Gozzi. Words and music by Serge Prokofieff. At the Manhattan Opera House.

The King of Clubs... Edward Cotreuil
The Prince... Jose Mojica
Princess Clarice... Irene Pavloski
Leandre, Prime Minister... William Beck
Trouffaldino... Octave Dufrenoy
Pantalon... Desire Defrenoy
The Magician Tchello... Hector Dufrenoy
Fata Morgana, a witch... Nina Koshetz
The Devil Farfarello... James Wolf
Smeraldine... Jeanne Schneider
The Creonte... Constantin Nicolay
Master of Ceremonies... Lodovico Oliviero

The Princesses:
Ninetta... Jeanne Dusseau
Linetta... Frances Papert
Nicoletta... Phylline Falco
The Herald... Jerome Uhl
Conductor, Serge Prokofieff.

ago the precursors of the present-day Follies and Revues.

Such chuckles as the audience enjoyed were prompted chiefly by stage incidents that would have been equally amusing without the accompanying musical garboles of Prokofieff's score. The interruptions of the play-within-the-play by the stage spectators was not so droll as the reading of the libretto suggested. The Absurdities were too diffident with their shovels in sweeping out the obnoxious Tragedians, Comedians, Lyricists

[Continued on page 48]

Carolyn Alden Alchin has written

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for MARCH

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Week of Opera at the Metropolitan

Familiar Works Sung for Subscription Audiences—Special Matinées of "Butterfly" and "Lohengrin" with Farrar and Jeritza as Stars—Illness of Chamlee Causes "Zaza" to Be Substituted for "Manon" and Harrold Sings in "The Barber" with Galli-Curci

EIGHT operas, "Aida," "Madama Butterfly," "Le Roi d'Ys," "Lohengrin," "Zaza," "Snegurochka," "Barber of Seville" and "Don Carlos," were sung at the Metropolitan last week. Of these, two, "Madama Butterfly" and "Lohengrin," were heard at special matinées, with Geraldine Farrar the star of the former, on Monday; and Marie Jeritza the center of popular interest in the latter, on Thursday. Miss Farrar also was heard in "Zaza" Thursday evening, when the Leoncavallo work was substituted for Massenet's "Manon" because of the illness of Mario Chamlee. Orville Harrold took the absentee tenor's place in "The Barber," in which Amelita Galli-Curci bade goodbye to the Saturday matinée subscribers and, save for a benefit performance, to the opera house for the season.

A Special "Butterfly"

"Madama Butterfly" at a special Lincoln's Birthday matinee on Monday brought another before-the-curtain speech by Geraldine Farrar, but it was confined to a remark that although Giulio Crimi, the Pinkerton of the cast was leaving the company for the remainder of the season, she was not saying goodbye as yet. Her impersonation of the Japanese bride had its familiar appealing qualities. The Sharpless was the ever-convincing Antonio Scotti and Rita Fornia cared for Suzuki. Mr. Moranzoni conducted. O. T.

"Aida" with Familiar Cast

Monday evening's "Aida" at the Metropolitan enlisted the services of a familiar cast, Claudia Muzio in the title part; Margaret Matzenauer, Amneris; Giovanni Martinelli as the warrior-lover, Radames; Giuseppe Danise as the captive Amonasro, Louis d'Angelo as The King, and José Mardones as Ramfis. The music of the priestess was sung by Viola Philo. Roberto Moranzoni conducted. The performance was one of much excellence vocally, and the stage pictures had their customary splendor, though the settings no longer are what they once were. J. M.

"Le Roi d'Ys" Again

Lalo's "Le Roi d'Ys" was admirably sung on Wednesday night by the same cast that marked its belated advent at the Metropolitan early in the season. The French work apparently has little power to summon the standee to the opera house. On this occasion, at any rate, subscribers were but lightly reinforced. The audience found the charm of the music enhanced by some very fine singing. Frances Alda as Rozenn, Rosa Ponselle as Margared and Beniamino Gigli as Mylio took easy honors. Mme. Alda was in particularly good voice and her beautiful singing was a decided feature of the performance. Miss Ponselle's vocalism of another color also brought its riches to the ear, and Mr. Gigli gave an exceedingly happy performance. The part of Karnac imposed its limitations upon Giuseppe Danise but did not prevent him from demonstrating again his vocal quality. Leon Rothier, Paolo Ananian and Millo Picco completed the cast and Louis Hasselmans conducted. P. C. R.

"Lohengrin" with Jeritza

Orville Harrold was the knight of the Grail, Marie Jeritza the persecuted and over-curious gentle-maiden whose honor was assailed and defended, and Louis Rosza and Marguerite Matzenauer the revengeful plotters, in a special "Lohengrin" matinee on Thursday. The Viennese soprano repeated her visually appealing depiction of Elsa and sang Wagner's melodies with restraint and frequent beauty of tone, but with some characteristic blemishes of production. Mr. Harrold's voice likewise was appealing in the "Swan" apostrophes of the first and last acts, but he shattered the resonance of it in more dramatic moments. Mr. Rosza's Telramund had both vocal and histrionic merit. Mr. Bodanzky conducted a performance that was smooth, even to the point of over-refinement. O. T.

"Zaza" Does Emergency Duty

"Zaza," an eleventh hour substitution for "Manon" Thursday night, afforded

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Dear MUSICAL AMERICA:

Whenever Mary Garden says anything, it is sure to have value and importance. It was, I believe, during the speech she made when she was the first woman to be entertained by the well-known Lotos Club of this city, that she stated with entire frankness that she was not a singer—she was a creator. She means by this that she should be regarded by the critics as well as by the public, as a creative artist rather than as a woman who depends for her vogue upon the ability with which she can reach high notes or low notes, or stack up her coloratura against a flute player.

Do you realize all that is involved in her statement?

In the first place, she tells us that she has created a dozen or more leading rôles in opera, of which all but a couple have survived. Now what does that mean? That means that when she received certain sheets of music, read certain words connected with that music, read the libretto, talked with the composer, she had to vision out of her inner consciousness the character to be presented. Then she had to go through long and laborious rehearsals, maybe with a sympathetic or unsympathetic stage director, work with orchestra and chorus, go through all kinds of troubles with the conductor. Finally came the night of the first presentation of the work when it was squarely up to her to carry the performance through by the sheer force of her genius.

The rôle thus once created would easily serve as a model for all her successors. They might deviate from it, give their own interpretation, but a certain standard has been established. Think of all the various qualities that are involved and you can come to no other conclusion but that Mary is absolutely justified in saying that the creative artist in opera is a far higher type than the artist who, with every advantage of having something fixed to go by, relies upon vocal accomplishment to conceal what is often but mediocre histrionic ability.

This reminds me of a recent delightful and informing experience that I had with Adolph Bolm, the noted dancer, stage manager, an artist as well as a musician to his finger tips.

We were at lunch together and I happened to bring up the subject of Rimsky-Korsakoff's "Le Coq d'Or," which he originally staged at the Metropolitan. As you may remember, this opera requires the co-ordination of the ballet that presents the action, the singers who are separate in two inclosed groups on the stage, and the orchestra. I had never before understood the tremendous amount of work, of artistry and knowledge of action without words that the members of the ballet had to go through to make such a presentation a success, till Bolm explained it all to me so graphically, so interestingly, that it was a liberal education.

It was Otto Kahn who caused the production of this work, for Gatti, you

know, is not well disposed to the ballet, particularly to performances in which the ballet plays the major rôle.

Finck of the *Evening Post*, in advocating the restoration of "Le Coq d'Or" to the repertoire of the Metropolitan stated that if Mr. Bolm could not be secured for the performance, there are other dancers! I feel assured that if Finck had listened to our conversation, he would have revised his opinion, for Bolm is unique not only in the appreciation of the value of individual action as conveying meaning without words, but in his ability to educate each individual member of the ballet to what should be done.

"While the conductor," said Mr. Bolm, "has his notes ready, the head of the ballet has not only to create each rôle but to teach each particular performer the necessary steps to accompany the action and the music. The critics who view the performance have no idea of how it is all done."

"With regard to the modern ballet," continued Mr. Bolm, "a great deal depends upon the psychological time when it is presented. Of this I can give you no better instance than when John Alden Carpenter's 'The Birth of the Infanta' was staged. It was produced under the most terrible conditions, there being a coal strike in Chicago at the time. It was given before the opera in which Mme. Galli-Curci sang and was a tremendous success, though Mme. Galli-Curci said at the time that she never would again sing in an opera when it followed the ballet. The result of this was that the work was given after the opera and when I had left and another was in charge, it was not the same thing. So you see there is a great difference in the attitude of the audience to the ballet when it has already heard an opera and when it comes with a fresh mind to see the ballet and hear the music."

The best production of "Le Coq d'Or" was made when Monteux, the French conductor was at the Met. and working harmoniously with Bolm. Monteux, through his experience with the ballet in Paris was particularly adapted to the production of this work. When Bolm left to go on the road with his "Ballet Intime" and Monteux left, too, and was succeeded by Bodanzky, the result was that the next performance of "Le Coq d'Or" appeared an entirely different thing. Perhaps Bodanzky considered that it was up to him to show that he could do things differently, but whatever the reason, the production had not the life nor the artistic value under his direction that it had when Monteux conducted.

Bolm followed both as regards the action and the tempi, not his own ideas, but those that had been laid down in Paris some time ago by a committee consisting of Steinberg, the son-in-law of Rimsky-Korsakoff, the composer of the work; Stravinsky, Diaghileff and the Count Orghouze.

This committee took up the work, found it necessary to make a number of "cuts" and laid down the action and also the tempi that they thought were appropriate. In other words, they established the form in which the opera should be given. This form, it seems, Bolm followed to the minutest detail, considering that the rules laid down by experts in full sympathy with the great Russian's work could not be improved upon.

Bodanzky evidently thought he knew more than the committee.

One of the troubles of the various foreign artists who with an imperfect knowledge of English come to this country is that they do not understand our American system of interviewing and so when they talk frankly and innocently, do not realize that there is a chiel among them, taking mental notes anyhow, and that, when what they said appears in cold type, it will have a very different meaning from that intended.

I am impelled to say this by a recent experience of Mme. Ney, the distinguished pianist, who is now here and who was reported as saying a good many things which were not pleasant for Americans to read, all of which were emphasized by a somewhat violent explosion on the part of her husband, Van Hoogstraten, who asked the question as he looked down on the trolley cars in the street, "How can a composer live in such an atmosphere?"

Now, if you were to meet Van Hoogstraten, who is a Hollander, by the bye, you would find a clever, refined gentleman, very fair, entirely different from the type of man you would imagine from the sentence quoted by the reporter.

It was my fortune to meet Van Hoogstraten and have a frank talk with him. I was greatly impressed by the fact that unlike Richard Strauss and some others who had trouble over an interview and who got out of the difficulty by denying what they were reported to have said, he declared that both his wife and he had been, in a sense, correctly reported by the lady who came to interview them, but that unfortunately through their imperfect knowledge of English, they had been made to appear as critical of this country when nothing was further from their intention.

As Van Hoogstraten said, "We ought to be well disposed to the American people because of the exceedingly kind and flattering reception which Madame has received here."

Now with regard to his own assertion that he considered it impossible for a composer to exist under the conditions here, he said that what he meant was that in these days of materialism, of rush, which existed all over the world, of which New York is particularly representative, it was impossible for a man to have that calm, that repose, which would enable him to compose. This, he said, applied to Europe, just as much as it did to this country and was one of the results of the war.

To emphasize this point, he added that his thoughts reverted to Vienna, in the olden days, when Schubert walked about in the peace of the Kaiserstadt and so gave to the world immortal songs.

In discussing the statement also imputed to them that the American newspapers publish foolishness and that is why they are laughed at in Europe, you get a very different idea when you know the circumstances which provoked the remark. It appears that on a certain morning, no less than three lady reporters had come to interview Mme. Ney. Each one referred to the fact that she wore dresses without any buttons. Mme. Ney and her good husband naturally expected that they would be interviewed on the subject of music, the difference of taste in the various countries, the attitude of the public here, yet the time was taken up with the question of buttons or no buttons. This caused him, said Van Hoogstraten, to exclaim that New York papers print foolishness and that such foolishness is laughed at in Europe, though he did not wish to imply that all our papers are committed to foolishness and nothing else.

"Indeed," said he, "we have received an extraordinarily fine impression as to the existence of a very cultured class here not alone from my wife's success, but because certain programs that she gave were enthusiastically applauded, generously referred to by the critics, though they were exactly the opposite of what we had been advised to give by friends in Europe who pretended to know what the taste in this country is and who had urged us never to give any really high class music. Yet, when, in defiance of this advice, Mme. Ney gave an all Beethoven program, she won her greatest success, proving absolutely that there is a cultured class here that does appreciate the best music when it is given by an artist of distinction."

Another point to which Van Hoogstraten referred was the statement imputed to them that this being a new country, the people received music in a childish way. Here, he said, his imperfect knowledge of English had made him appear as reflecting upon the judgment of the American people, comparing them with children, musically. What he had meant to say it seems was that in Europe, particularly in Germany and Austria, they are musically educated to such a point that they cannot receive music as interpreted by an artist with an open mind but here where they are free and not in a rut, they appreciate music as it comes to them without preconceived notions and so have the attitude of children who have not been over-educated and so are unprejudiced.

So you see what a different construction is placed upon a remark that otherwise might be offensive.

"The best evidence," said Van Hoogstraten, "that we appreciate the splendid reception that has been given us, is that my wife has already signed a contract to come back in two years and she will bring her child with her. And you know, that a woman does not bring her child with her unless she thinks she is coming among friends and those who not only understand but appreciate her."

Richard Strauss, chastened by the results of one unfortunate interview, has gained by experience. When he got to London recently, according to the *London Daily Telegraph*, he was "vaguely

Viafora's Pen Studies



High Priest of Sonority Is José Mardones, Whose Resonant Singing at the Metropolitan Opera House Has Caused Him to Be Regarded as a Pillar of Italian and French Opera There. Though a Spaniard by Birth, the Deep-Voiced Bass Has Spent Most of His Later Years in Far Countries, Including North and South America. For the Purposes of the Sketch, Viafora Has Transported Him to the Banks of the Operatic Nile, and Here Has Depicted Him as the Familiar Orotund "Ramfis" of the Metropolitan's "Aida" Representations

noncommittal on the topic of American music and aspiring musicians among the young Americans." He admitted that he had seen the score of a ballet by Mr. Carpenter and the score of a composer whose name could not be remembered. However, he thought they were both "interesting." The only point on which he would really commit himself was that "he had been impressed by the American welcome."

More trouble about Jascha Heifetz.

It appears that he recently cancelled a date to appear as soloist with the symphony orchestra in St. Louis, of which our good friend, Rudolph Ganz, is the esteemed and talented conductor.

Naturally, St. Louis and the St. Louis papers are all het up over it, especially as the executive committee of the symphony society have issued a statement to the effect that they desired to let the subscribers to the orchestra's concerts know that Mr. Heifetz cancelled the engagement ten days prior to the date fixed for his appearance, saying that he was physically tired out and could not possibly come to St. Louis, yet three days after the cancellation, he appeared in recital in both Chicago and Milwaukee, in fact kept on playing in public after having cancelled the St. Louis date.

Let me say in defense of Heifetz that with the vagaries of our climate as we have known it in the last few weeks, it is quite possible that an artist may be seriously indisposed but nevertheless within forty-eight hours may recover sufficiently to enable him to appear before the public. We know this to be the case with operatic tenors, especially when the impresario produces another tenor who hitherto perhaps not very well known, makes a success in some of the favorite rôles of the indisposed. There is nothing like that, you know, to bring the indisposed up to the scratch, whatever the doctors may advise.

Let me take the opportunity, however, to repeat what I have said before that nothing militates so much against the success of an artist, if it is known that he is ever liable to disappoint the public. Managers are afraid to engage an artist who may fail them at the last minute, while the public, never knowing whether the artist may appear or not, is reluctant to buy seats ahead, all of which eventually militates against the artist's standing, whatever his success for the moment may be.

Found myself the other afternoon about to enter a large apartment house on the upper west side. As I got into

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

the elevator, I heard a piano being played in an upper floor, recognized that the playing was that of a master. You may imagine my astonishment upon entering the room and meeting my charming hostess, I found that the player was a very young girl, certainly not more than fourteen or fifteen years of age, who was seated at a fine Steinway concert grand. At the side of the room, on chairs and sofas, were a dozen or more wonderfully intelligent looking, bright-eyed girls, listening to the performance with eager, tense faces. They ranged from a dozen years to perhaps fifteen or sixteen at the utmost.

Hovering over them like some beneficent spirit was a slender man with iron gray hair, nodding his head in approval, all absorbed as he listened.

I was in the home of Alexander Lambert, the noted friend of Paderewski, Sembrich, Hofmann and other distinguished Polish artists, known formerly as a virtuoso of the first rank, then as the head of a highly successful conservatory and now devoting his more mature years not alone to the cultivation of youthful geniuses, but seeing to it that they make a successful debut. More than that, getting broad-minded, public-spirited women as well as men to give the support necessary for the continuance of their studies, whenever they have little or no means of their own.

In the room sat Germaine Schnitzer, the distinguished Swiss pianist, as lovely as ever. In another corner was Prokofieff, whose new opera, "The Love for Three Oranges," has just been produced at the Manhattan; Mr. Liebman, a wealthy but very unassuming business man; Bachaus, the noted German pianist, whom we all admire so much; a well known star of light opera, pretty Anne Swinburne, who married Rudolph Schirmer, who died some time ago. The lady, I believe, has since remarried. Such notables come together at the regular monthly reunion that Lambert gives in order that his pupils may have opportunity to meet well known men and artists, which creates an impetus for them to work all the harder.

The young lady whom I had heard play was Edna Baldenwick, a wonderfully bright girl. She confided to me that her father was German and her mother French. Thus she had the earnestness of the Teuton added to Gallic *esprit* and vivacity. She played brilliantly the Scherzo in C Sharp Minor by Chopin and a concert study by Schloetzer. After her came the piano wonder-child Matilda Locus, who gave a delightful rendering of a Paganini-Liszt study, and then there was a sweet little blonde of twelve who played MacDowell and later a Concert Etude by Chaminade. Her name is Vera Brodsky. So you see, I listened to an afternoon of high class studies presented by some very lovely and talented young girls.

There was tea with inimitable cakes, presided over by the hostess, Lambert's charming and sweet voiced sister, who poured out coffee while the ebullient, irrepressible Schnitzer broke down Prokofieff's reserve till they chattered away like a couple of magpies. Later we heard some wonderful playing by Bachaus and Prokofieff, so the children heard music by two of the masters. Did they applaud? Well!

I can give no adequate idea of the deep impression made upon me by the playing of the young people, by their earnestness, the intent manner in which they listened. Perhaps what impressed me most was their delightful lack of self-consciousness. They were just a bunch of fine, healthy, intelligent, young American girls. Search the world over, I doubt if you could meet such a collection in any city of the old world. Should it not appeal to you how cruelly wrong it is for anyone to maintain the old slogan that you must go to Europe for a musical education and for that elusive thing—*atmosphere*?

When Mengelberg produced Maurice Ravel's composition, "La Valse," at a concert of the Philharmonic Society in Carnegie Hall he did not realize that he was going to exhaust the fund of sarcasm, humor and polite vituperation of our leading critics.

On the program they called it "a choreographic poem." Krehbiel referred to it as follows:

"It began as so much of the new music

begins, on the protoplasmic mud floor of the antediluvian subcellar. In the tonal slime, there wriggled tadpoles and things showing now a triple rhythm head and anon a tail. Funny little organisms were gradually developed and anon we discovered that they were waltz motifs of the kind that a generation ago had been combined into lovely and alluring shapes. But they spoke a babel of harmonic tongues and had to be animated every moment or two by a barbaric noise, starting with an explosion which sounded like that of a ship of the line, from the cave men who labored in the southwest corner of the stage.

"When the activities were fairly at their height we had a dance, which, except to those able to appreciate the fun of the burlesque, must have sounded like a dish of scrambled waltz in whose concoction the cook had been somewhat indifferent as to the age of the eggs and the quality and kind of the other ingredients introduced."

Isn't that lovely?

Finn wrote: "Strauss' waltz is a lovely couple, elegantly dressed, whispering in each other's ears. Ravel's waltz is like the same couple, fighting swarms of mosquitoes, gnats and black flies such as make the fisherman's life a torture." I didn't think either of them had it in them.

A good many people have no doubt wondered how Otto H. Kahn, the noted financier and now head of the great banking house of Kuhn, Loeb & Co., can find time and the interest to concern himself with opera at the Metropolitan and other musical affairs.

The secret is out.

At a dinner of the Society of Arts and Sciences, at which the topic under discussion was "Art in America," Mr. Kahn admitted that in his early days, when he was seventeen, he had aspired to be a playwright and so had written two tragedies of five acts each—in blank verse. When his father read the tragedies he committed them to the flames and sent Otto to a business college to learn the value of compound interest and the other really serious things of life. But when Otto got older and had accumulated most of the community's available cash the influence of his old love returned and that is why he interests himself in matters musical, dramatic and artistic.

At that dinner, Mr. Kahn also stated that he found a great deal of idealism under the matter-of-factness, the jazziness and Main-Streetness of our people. There is, he said, the raw material for artistic development.

When, with others, I sat in my seat at the Manhattan to witness the performance of Prokofieff's "Love for Three Oranges," I reflected that it was only a few hours before that I had been present at a remarkable performance there by Rosa Raisa in "The Girl of the Golden West." Starting in a low tone, she gradually worked up to such a tremendous climax at the end of the second act as to send the audience into a very pandemonium of applause and excitement.

Meeting a few of my friends and cronies, I found to my astonishment that the audience had come to see an opera. My own idea of the "Three Oranges" from reading the story and what had been written by the Chicago critics, where it was first produced, was that it was more in the line of a satirical, musical travesty or extravaganza.

The story, you know, taken from an old fairy tale, relates to the inability of a young prince to laugh, which endangers his health. Every device is used to break down his disconsolate condition, but being under the influence of a sorceress he cannot laugh. At the revelries which are held for his entertainment, the sorceress takes a back fall and so displays her "understanding," a *posterio*, as Krehbiel wrote. This breaks the prince's reserve so that he explodes in a burst of hilarity which is joined in by the entire court. As a punishment, he is sent out by the sorceress in search of the three princesses who have been turned into oranges.

He accomplishes his quest, though two of the ladies when they appear, as the oranges are cut open, die from lack of water—this being the dry period. The third one is saved by the opportune arrival of a bucket with the necessary fluid. She later becomes the prince's bride with the chance, at least, that they will live happily ever after.

The work being given in French, some of the best points were missed by the

audience, particularly when the King during the revelries declared emphatically that some of them were *mal* or rotten. There is much comedy, very cleverly done by the members of the company, considerable satire, most of which went for nothing. The apparently inane way in which many groups went on and were shovelled off suggested that, in order to conform to the limitations of time and space, the work had been very liberally cut.

As for the music, I leave that to your critics. Some of it seemed to me very clever and even melodious, particularly a march.

The second act, where the prince breaks into unrestrained hilarity over the back fall of the sorceress is so good and amusing that it took the audience and resulted in many curtain calls.

After that, interest slackened and the general impression was of scarcely unrelieved dullness.

It seemed to me that if they would still further cut the performance, reduce it and call it "The Prince Who Couldn't Laugh," take that as the leading episode, cut out the three princesses and the oranges and all the other various devices to be satirical and funny, they would have something that would sparkle like a gem, play in about an hour and bring in many dollars to our friend Prokofieff, who has a good business sense that rivals that of Herr Richard Strauss, for they do say that when he was commissioned to write the work by the late Cleofonte Campanini of the Chicago Company, he asked and got five thousand dollars before he put pen to paper.

Everybody who is anybody in the newspaper and musical world was there, as well as a very determined Russian clique, whose enthusiasm, however, seemed to pale off toward the end.

While a few of the reviews in the press were kindly, the majority of them were not favorable. Most of the critics did not appear to be catch the spirit of the work. Some seemed rather disappointed as if they had been seduced to come under the impression that this was a serious work to be considered by the side of the "Meistersinger."

The work in a half-hatched condition, you know, came to Mary Garden as a legacy from the late Cleofonte. She finally decided as so much money had been already invested, it might be well to put in a little more and bring it out on the chance that it might prove a winner. I am afraid it won't, though had it been produced at Christmas time, when children are taken to the operas and the theater, it might appeal to them by the comedy and the grotesque creatures introduced from time to time in masks.

The exploitation in the *Times* and other papers of the possibility of "Salome" being returned to the Metropolitan stage, has already received a quietus by Gatti who wants none of it, although they do say that Jeritza is anxious to appear as *Salome* and astonish Mary Garden and the rest of us, for she says her interpretation would be "quite different from the others."

It is my opinion that it was not particularly love of art which induced the sudden propaganda on the part of certain of the Metropolitan directors for the revival of "Salome," but rather the unpleasant discovery that the work had drawn no less than \$22,500 when it was given at the Manhattan, true, for the benefit of the devastated regions of France, but these receipts were almost equaled at the second performance at the Manhattan. This set those who have our operatic matters in charge thinking and probably suggested to some of them who are just now laboring with the income and other taxes, that perhaps it might lessen the load if "Salome" were restored to the Metropolitan repertoire.

During the reign of the late Czar of Russia, it is narrated that on a certain occasion, he was particularly anxious because of the growing unrest of his people. Revolutions had broken out and he was conferring with his Minister of State as to the best manner in which to treat the situation.

The Minister of State proposed certain repressive measures, but to these, the Czar being a kindly disposed man, objected, on which the Minister of State said: "Your Majesty, there are always the Jews!" meaning, of course, that the public mind might be distracted from its miseries by letting loose a few pogroms against the Jews.

What this meant even under the régime of Lenine and Trotzky, you may

gather, when I tell you that in one district alone not so long ago, over 250,000 of these unfortunates were massacred under indescribable conditions of outrage.

The story reminds me of the recent outbreak in a church between a Rev. Mr. Straton and William A. Brady, the well-known and popular theatrical producer. The reverend gentleman had undertaken, as his most recent means to attract notoriety, a violent onslaught on the theater, the opera houses, and the world of the movies.

In this onslaught, he referred nearly all the trouble to the Jews, who, he claimed, virtually ruled musical, dramatic and movie activities. In his tribe, he even outdid that worthy parson who a little while ago declared that the business of chorus girls is to get the sons of millionaires drunk and marry them.

The attack was made in a church to which Mr. Brady had been invited, but he had planned to remain silent owing to his respect for the place. Finally, after listening for an hour and a half to the outpourings of the Rev. Straton, he concluded that he could not keep quiet any longer and so made his way to the platform, and as he is a very bright, energetic and forceful speaker, he soon had the sacred edifice turned into a pandemonium.

Among the points made by Mr. Brady was the fact that there are more parsons in jail than there are actors, actresses and musicians.

Mr. Brady also asked why pick on the poor professionals, why not pick on society and the department stores, and other places, which are not free from seductive influences.

Of course, all such arguments settle nothing except to prove that humanity is very much on a level when it comes to abnormalities. Can a few parsons in jail offset the devotion, the self-sacrifice, the good done by tens of thousands of ministers?

Where Mr. Brady made his great point was when he asked what the church had done to help those managers and others who are endeavoring to maintain the dignity and educative power of the stage. Why condemn all for the faults or shortcomings of the few? Here he was on strong ground.

He also came out and showed by actual figures that contrary to the statements of the Rev. Straton, the overwhelming majority of those engaged in directing our musical and dramatic entertainments are not Jews, though the few that are are very successful. That perhaps accounts for some of the abuse to which they are subjected.

Brady is a good Catholic and is married to Grace George, a woman of fine character, of great culture, beloved by tens of thousands, who know her also as an actress of power and refinement. She recently gave us an adaptation of a French play, "The Nest," which is now having a successful run at the Forty-eighth Street Theater. It has a fine moral. Brady is also the father of that very talented young lady known on the stage and in the movies as Alice Brady.

It is a curious commentary that the first person to repudiate the Rev. Straton is a Catholic priest, who gave his testimony to the effect that he happened to be in a district where there are many actors, actresses, chorus girls and musicians, whom he knew personally and who all lived exemplary lives. He wished all his congregation did the same.

Then out came some others, parsons of the Methodist, Presbyterian and Baptist churches who took issue with Dr. Straton.

The particular point that I wish to make with regard to Dr. Straton is that his craze for notoriety rather than for the reform of abuses is proved by his unjustified attack on a religious sect whose charities, whose enterprise, whose industry, have done so much to build up this country, but then you know, when you want space on the front pages of newspapers, "there are always the Jews," as the Czar was told, says your

Mephisto

Rollin Pease, bass-baritone, has been engaged for a gala performance of "Tannhäuser" at the Ann Arbor Festival on May 19. He will appear at the University of Maryland Festival, Washington, D. C., on May 17.

Ysaye as Composer Seeks New Idiom for Violin

Conductor of Cincinnati Symphony Believes New Resources of Expression May Be Utilized for His Favorite Instrument — Considering the French Composers' Contribution to Modern Literature of Chamber Music

CONFIRMING the report of his acceptance for another year of the post of conductor of the Cincinnati Symphony, Eugene Ysaye, while on a brief visit to New York recently, discussed matters connected with the repertory of the symphony organization. When the conductor-composer leaves his adopted city of the Middle West, on tour or visit, his manuscript is not packed away: it accompanies him in a place of honor. Thus Mr. Ysaye was to be found not in the midst of a reception, but busily working on a score in his apartment in a Fifth Avenue hostelry.

In dressing gown and slippers, a wide velvet cap on his head, and smoking a long pipe with a red clay bowl, the violinist-conductor was in a mood for a discussion of new developments in music. The department of string music, and particularly violin, is the artist's favorite field, and, although he would say little of the work before him, beyond that it was for two violins and orchestra, Mr. Ysaye advanced some original theories on modernism.

"The new harmonic developments in music as a whole," he said, "have opened a great field of possibilities in violin music. To make the technique of the instrument catch up with the modern resources of musical expression—that is what I should like to accomplish. You see? There is the possibility of an entirely new school of composition. To-day the works played most frequently are of a very narrow selection, many of them several centuries old. Imagine the orchestral platform or the operatic stage entirely monopolized by works of Haydn and Bellini, respectively. Yet that is a warrantable analogy. Violin works based on the whole-tone scale, with double-stopping to represent the freer modern relations of tones, are my aim—at least in the way of experiment."

The conductor has also a theory with regard to chamber music, namely, that modern French composers, more than those of any other race, perhaps, have made important contributions to its literature. He instances a notable collection of names ranging from Franck



Eugene Ysaye, Violin Virtuoso and Conductor of the Cincinnati Symphony, Who Devotes Much of His Time to Composition

to Ravel. The presentation of these works has been a part of the work of the Cincinnati Symphony's String Quartet, which has made a number of appearances on tour this season.

Regulating the Symphonic Repertory

"My duty as conductor," says Mr. Ysaye, "includes, as I see it, the introduction to the people of such of the newer orchestral works as are worthy. The classics must not be neglected, of course, but restricting one's self to them narrows the appreciation. I have found the patrons of our symphony very appreciative, the good work of my predecessor in the conductor's chair being very evident.

"The German repertory was developed, however, rather at the expense of other composers. I have tried to remedy this, particularly by playing more French and Russian works. For the former I have an especial admiration; perhaps because I have French blood in my veins! Certain of the Italians, of course, such as Malipiero, also have representation. Certain Belgian works, including those of Jongen, Rosse, and my brother, Théophile, will be performed by our organization, so that the list will be more representative. In summers, when I go to Europe for some three or more months, I bring back with me those works that seem best among the new things."

The conductor testifies to a particular liking for the Middle Western city, especially because, as he says, he can find the necessary quiet for composition.

Champions a Representative Repertory for the Symphonic Organization—Need of Free Tuition for the Promising Student in America—Looks for Growth of National Conservatory System

directors, rather than business managers.

"There is a possibility, I think, of that coming to be the condition in America, also—if not a government institution, certainly a leading school of music in every State. Perhaps certain of the American conservatories are now on the way to such an ideal. There is, for instance, the Cleveland Institute, of which Ernest Bloch, the well-known composer, is director. To develop the promising youth is one of the greatest services to art."

The sentiments expressed by the noted violinist-conductor find an echo in practice, for Mr. Ysaye devotes a portion of his time to teaching a few protégés without fee.

R. M. K.

HONOR LINCOLN IN CINCINNATI CONCERT

Children Join with Symphony in American Music—Club Gives Program

By Philip Werthner

CINCINNATI, Feb. 18.—In commemoration of Lincoln, a patriotic concert by the Cincinnati Symphony was recently given with the assistance of 600 school children from the public schools, who sang the "Ode to Lincoln," composed by Jos. Surdo, to words by W. C. Washburn. The children's chorus sang the difficult composition well, under the able leadership of Gustav Clemens, a supervisor of music in the public schools. Two soldiers and a sailor presented a huge American flag before the assembly. The audience sang the national anthem to the accompaniment of the orchestra, conducted by Modeste Alloo. An All-American program was given, composed of works of Hadley, MacDowell, Chalmers Clifton and Victor Herbert.

The Musicians' Club of Cincinnati, composed of sixty active and twenty associate members, at its meeting on Feb. 11, presented a musical program. Herman Bellstedt, cornetist, and chairman of the music committee, arranged the Andante from the "Surprise Symphony" of Haydn in novel form. It was played by Ewald Haun, flute; Joseph Elliot, clarinet; F. Kelleman, oboe; D. Field, bassoon, and F. Hoffmann, piano, and Mr. Bellstedt conducted. Bronson DeCou gave an interesting talk on appropriate colored pictures thrown upon a screen to the accompaniment of numbers by Mendelssohn, Dvorak, Rachmaninoff and other composers.

Ysaye tells of his house at some distance from the city, "with a garden." "I still make concert tours as violinist," he concludes, "but they are necessarily short ones, because of my other duties. I shall fulfill something less than twenty special engagements this season."

Favors National Conservatory

The aspiring student always finds a sympathetic protagonist in the eminent artist. Mr. Ysaye has often expressed himself as favoring a national system of free tuition for promising youthful performers in America. He instances the conservatory systems of most European countries, and particularly that of his native Belgium. "Your young students," he says, "must always have someone 'back of them.' The enrollment at your schools is not discriminative. It is very large usually; the entrance requirement is above all the fee. In European countries promising pupils pay nothing. In Belgium there is a school in every town, like a network of branches leading to the Conservatoire at Brussels. The government sets aside several million francs for the purpose yearly. The conservatories have artistic

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MUSICAL AMERICA'S WEEKLY

Gigantic New Choral Work by Pfitzner Heard During Week in Berlin Named in His Honor

BERLIN, Feb. 11.—"Pfitzner Week," named in honor of Hans Pfitzner, whose work stands, so far as popularity is concerned, well up toward the head of the list of living German composers, ushered in a new choral work "Von Deutschen Seele" which the composer wrote for chorus, a large orchestra and soloists. The new work was given a hearing by the chorus of Bruno Kittel and the Philharmonic Orchestra under the baton of Selmar Meyrowitz, a young conductor who has been steadily gaining distinction. The soloists, who sang the music with great skill and intelligence were recruited from various opera houses in Germany and included Bertha Kiurina, soprano of Vienna Opera; Marie Olschewska, contralto of Hamburg Opera; Fritz Krauss, tenor of the Munich Opera, and Albert Fischer, a Berlin concert singer. Pfitzner himself was present and received a tremendous ovation from the audience, which included numbers of that class of music lovers who have become known as "Pfitzner adorers." The work has nothing startling in it, though it is a composition which doubtless will be sung frequently in all parts of Germany and perhaps elsewhere. The most distinctive feature is, like that of so many other modern German works, the great size of the orchestra and the chorus.

The week also included gala performances of Pfitzner's operas "Palestrina" and "Christelflein" at the Staatsoper where they have been given several times during the winter. "Christelflein" served to introduce on this occa-

sion a new guest artist, Martha Saegling, a young woman of personality, gifted with a voice of no great volume but of great beauty of tone. The other rôles were taken adequately by Marcel Noë, Herbert Stock, Else Knepel, Desider Zador, Genia Gufzalewicz, Fritz Duttbernd, Theodor Hieber and Emil Lücke. There were also several performances of Pfitzner's chamber music compositions and an evening devoted to his songs. It was a week of triumph for the composer who attended all the performances.

Slezak at the Staatsoper

Leo Slezak journeyed from Vienna recently to appear at the Staatsoper as guest artist in an unusually fine performance of "Otello," with Barbara Kemp singing the rôle of Desdemona and Gabor that of Iago. All three artists were excellent and it is doubtful whether Berlin has ever witnessed a finer presentation of the work, which offers Slezak a rôle in which he is best known in Central Europe. Much credit was due Dr. Stiedrh whose conducting was full of temperament and offered the singers the soundest possible support.

With Miss Kemp singing the title rôle, Slezak also sang *Radames* in a notable performance of "Aida" with Margarete Arndt-Ober as *Amneris* and Paul Armster as *Amonasro*. Dr. Leo Blech conducted. The performance was excellent throughout and Miss Kemp shared equally with Slezak in the ovations which followed each act.

At the German Opera House, Irma Tervani, as guest artist from the Dresden Opera, gave an interesting interpretation of *Carmen* recently with a cast including Kaeffer, Wolf, Voelkel, Laubenthal, Lehman, Spering and von Scheidt. A new ballet, "Das Abenteuer," with music by Gunnar Ahlberg was produced for the first time recently at the German Theater on the same bill with a mediocre production of "Pagliacci." The new work proved interesting and was well staged and costumed by Ernst Stern and equally well danced by Vera Karalli and a company of capable dancers.

Max Fiedler, former conductor of the Boston Symphony, acted as guest conductor at a recent Philharmonic concert when the entire program was devoted to Brahms compositions. Fiedler is recognized in Germany as an excellent interpreter of Brahms and his performance on this occasion was no disappointment. Joseph Szigeti played in excellent fashion the Brahms Violin Concerto. A few days later with Hermann Scherchen as conductor, the same orchestra gave a notable performance of Bruckner's Ninth Symphony and the Second Symphony of Heinz Tieffen. The latter, unfamiliar to Berlin audiences, proved an interesting and significant work and had the benefit of a good reading at the hands of Scherchen.

A new string quartet by Volkmar Andreae, the Swiss composer, was given a first hearing by the Waghalter Quartet and proved a work of more than usual merit. Ella Paneera gave a good performance of Liszt's Concerto in A

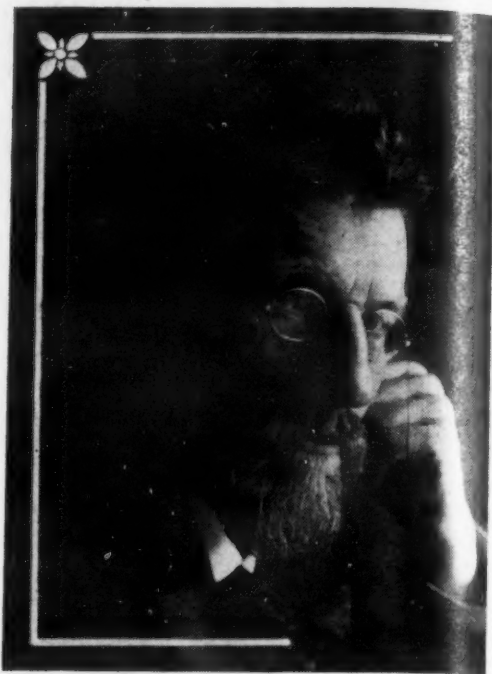


Photo Press Illustrating Service
Hans Pfitzner, whose Choral Work "Von Deutschen Seele" was a feature of the recent Pfitzner Week in Berlin

for the piano at a recent popular concert of the Philharmonic in the series conducted by Richard Hagel.

Rose Walter, soprano, Paula Werner-Jensen, contralto, Hans Lissmanns, tenor, and Albert Fischer, bass, were soloists at a recent performance of Beethoven's Solemn Mass by the chorus conducted by Bruno Kittel. The incidental violin solo was exquisitely played by Jan Dahmen, concertmaster of the Philharmonic, and the organ accompaniments by Johannes Senstleben. The singing of the chorus was unusually fine.

English Artists in Concert at Prague

PRAGUE, Feb. 1.—One of the musical events of the month was the concert of English music given by the Philharmonic Orchestra under the baton of Adrian Boult, conductor of the London National Symphony, with the assistance of six English artists known as the "English Singers" who included Flora Mann, Lillian Berger, Winifred Whelan, Stuart Wilson, Clive Carey and Cuthbert Kelly. The orchestral program included Elgar's Second Symphony, Bliss' "Mélée Fantastique" and George Butterworth's Two English Idylls. Between the orchestral works the singers were heard in groups of modern and Elizabethan songs, sung in English. The program was one of the best heard in many months. Dr. Boult complimented Dr. Talich, conductor of the orchestra, on the excellence of his organization.

New Hindemith Opera Has Entertaining Score

COLOGNE, Feb. 10.—The score of "Nusch-Nuschi," the opera of Paul Hindemith, was played recently at a concert under the baton of Paul Scheinpflug and created in the audience mingled reactions of amusement and admiration. The opera was produced at Stuttgart, Hindemith's home city, recently and shocked more conservative opera-goers by the "expressionism" of the libretto of Franz Bley and its impudently ironical quotations from "Tristan and Isolde." The score is German Orientalism of the latest order.

BERLIN, Feb. 9.—Eleanor Spencer, the American pianist, recently registered a success here in her performance of the MacDowell Piano Concerto as soloist with the Blüthner Orchestra. Miss Spencer said the composition had received similar favorable receptions when performed in Vienna, Antwerp and the Hague with local orchestras. The pianist has spent the entire season touring in Europe.

MUNICH, Feb. 11.—A committee organized by Bruno Walter and S. von Hausegger has been formed for the purpose of making Spanish music better known in Germany.

Tradition Abandoned in Settings of "Magic Flute" at Berlin Staatsoper



Costumes Designed by Ludwig Rainer for the Revival of Mozart's "Magic Flute" in Berlin. Left: the Design for "Papageno"; Right: "Papagena"

BERLIN, Feb. 10.—Mozart's classic "The Magic Flute" has come to the Staatsoper invested with settings and costumes which are not in the least classical but none the less delightful and refreshing as a departure from the conventions which have governed the production of the opera in a dozen countries for several decades. The new décor is the product of Ludwig Rainer, a comparatively young artist, whose efforts have been universally praised. It was his theory in making the designs that the opera should be invested with the same fantastic touch that is evident in the score and the libretto. Archaeological accuracy of detail was abandoned and the artist, given a free hand, achieved a result which has in it some of the barbarity of Leon Bakst's im-

agination and a great deal of charm, for which Rainer alone deserves credit. The new settings and costumes came as a breath of fresh air in the midst of a conventional operatic season.

PÖSSNECK, Feb. 2.—Dr. Otten recently discovered a letter of Wagner in which he asked for a loan from his publishers and makes what is believed to be his first reference in correspondence to "Lohengrin" and "Die Meistersingers." The letter was written in 1845 and contains several jocose postscripts.

COLOGNE, Feb. 11.—The new Symphony in C of Volkmar Andreae of Zurich was presented at a Gürzenich concert recently, with the composer conducting. The work has decided modern tendencies and inclines toward the theatrical.

New Ballet of Rozycky Produced at Varsovie

VARSOVIE, Jan. 31.—"Pan Twardowski," the new ballet written by Ludomir Rozycky, whose opera, "Eros and Psyche," has been given in several European capitals, was produced here recently with considerable success. The action of the ballet is taken from an old Polish legend of the alchemist who sold his soul to the devil for a life of pleasure and luxury and eventually was transported to the moon to await judgment day. The setting is in the old city of Cracow. There are eight scenes for which Rozycky has written music of great richness, expressive of the Polish spirit and full of gaiety and sentiment mixed with a religious mysticism. The score includes numbers for solo voices and chorus.

Glazounoff Conducts Outside Russia

RIGA, Jan. 30.—The first appearance of Alexander Glazounoff, head of the Petrograd Conservatory, outside of Russia since before the revolution, occurred recently when as guest conductor he gave a program here with the Latvian National Opera Symphony. Glazounoff has obtained from the Soviet government a three months' leave of absence and arrived here about Christmas time, staying as the guest of J. Vitols, director of the Latvian Conservatory. His tour will include several Baltic cities and possible excursions into Sweden. The recent program included his Symphony No. 6, Op. 58, his "Dance of Salome" and his Violin Concerto, Op. 82, played admirably by Cecelia Hansen.

BUDAPEST, Feb. 4.—In memory of Victor Jacobi, the composer, a concert was given recently in which most of the city's prominent musicians took part. The program included numbers by the Budapest Philharmonic and a group of vocal solos.

VIENNA, Feb. 10.—Emil Paur, at various periods conductor of the Boston Symphony and the New York Philharmonic, was heard here recently in a pair of piano recitals in which he demonstrated his ability to compete with the best artists of the instrument.

LY SURVEY OF MUSIC IN EUROPE



Reception of Busoni as Soloist with Queen's Hall Orchestra is Event of Week in London

LONDON, Feb. 12.—The personality of the moment is Ferruccio Busoni, who arrived from Germany recently for a series of recitals, his first performance coming as soloist at the recent concert of the Queen's Hall Orchestra conducted by Sir Henry Wood. Busoni's appearance attracted to the hall crowds equalled in size only by those who attended the recent concerts conducted by Richard Strauss, although in the case of Busoni, none of the composer-musician's works were played, and for his number he chose a classic of classics, Mozart's Concerto in D Minor, which he played in practically flawless style. Busoni is known as a Mozart specialist and his playing revealed an exquisite delicacy and limpid beauty which won for him ovations unequalled even by the enthusiasm of the modernist admirers at the Strauss concerts. The enthusiasm was so great indeed as to give the impression that the interest of most of the audience began and ended with Mr. Busoni's performance. As a matter of fact Sir Henry Wood has never conducted in better style and his orchestra has never performed more creditably than in the classic program, lightened only by "Salome's Dance" of Strauss placed at the very end. A Bach Suite, Beethoven's "Ruins of Athens" Overture, the "Lohengrin" Prelude and the Franck Symphony were given fine interpretations. In the Bach number, the playing of Robert Murchie, flautist, suffered nothing by comparison with the performance of the star of the program.

At the Old Vic, where an all-English opera company has been valiantly holding the fort for several months in the face of difficulties, "The Magic Flute" was given a fine revival recently with good settings and a notable English translation from the pen of Edward Dent, practically the first operatic translation of a creditable sort ever heard in London. The singing of the chorus and the playing of the orchestra under Charles Corri were exceptionally fine, the singing of the principals meritorious and their diction, without exception, above the average. Winifred Kennard's voice and dramatic ability fitted the rôle of *Pamina*. Muriel Gough gave the proper touch of the fantastic to the *Queen of the Night*, the three *Genii* were sheer delight sung by Miss Knowles, Miss Pettit and Miss Garland. Sumner Austin gave an extremely fine performance as *Papageno*. Barrington Hooper sang *Tamino*. Arnold Beauvais sang *Sarastro* and Ewart Beech was an excellent *Monostatos*.

Among the Recitalists

Norman Wilks, a pianist of exceptional quality, was heard recently in a program of Brahms and Schumann, given as the first of a series of three recitals at Steinway Hall. The work of the pianist is superlatively artistic because he achieves his effects without a trace of exaggeration and without leaving in his hearers' minds the faintest suspicion that he is out for personal display. In the Brahms Capriccio he

exhibited artistic qualities which most pianists might well envy.

A curious yet pleasing mélange of classics and moderns, including Handel, Brahms, Scott, Ireland, Moeran and Scriabine, who is very popular this season, was offered by Lillian Gaskell, pianist, at her recent Wigmore Hall recital. Her playing was distinguished particularly in the Brahms Handel Variations by a smooth technique and clarity of intelligence. Isolde Menges, violinist, gave a program of unusual merit at Wigmore Hall when she played sonatas of Bach, and other classics. She passed with credit the tests of virtuosity imposed by the Spohr Concerto though her playing lacked something of warmth and feeling.

George Parker attempted an entire program of songs by Hugo Wolf which could scarcely be called a complete success, not because he failed in any sense as a singer but because an all-Wolf program is too much of the same thing. His voice is rich, clear and powerful, possessing great sonority, and always under complete control. It has a great variety of color, exhibited creditably in Wolf's setting of Goethe's "Blumen-grüss."

Helen Henschel, soprano, displayed an art of delicacy and nuance in her recital at Wigmore Hall. Her program was limited to French and German

songs and in the former she achieved a genuine success. Her singing is delightfully fresh and unaffected. To those who love "brilliancy" in piano playing, Mme. Fastré, a new Belgian pianist, may be recommended as entirely satisfactory. In a program of Bach, Beethoven and Scarlatti she exhibited both the merits and demerits of too great facility and a tendency to harshness.

John Coates, one of the most popular English singers, was heard this week in the midst of a vaudeville bill at the Coliseum. The broad range of his artistry was attested by the popularity of his singing, scarcely the sort which could be calculated to arouse the enthusiasm of the "two-a-day."

In her playing of Grieg's Ballade, Mila Jaksen, pianist, reached the peak of excellence in the program she gave at Wigmore Hall. Her style of playing is emotional and in this number she gave out the pure "music emotion" which is highly satisfactory and enjoyable. Sascha Votichenko, player of the rare tympanon, was heard for the first time this year in public recital at Wigmore Hall where he was assisted by Mrs. Nem Cooper at the piano, Tatiana Makashina, soprano, and an accomplished Russian Male Quartet. The program was excellent throughout and the tympanon interesting as a musical curiosity.

No Sound with Purpose Can Be Ugly Declares Young British Composer



London Sketch
Eugene Goossens

LONDON, Feb. 12.—It is the objectiveness and forcible directness of modern musical art that misleads the sentimental into declaring that it is bad music, Eugene Goossens, one of the best known of the young English modernists, declared in a recent lecture before the London Musical Association. Speaking on modern developments in music, Mr. Goossens said that emotion in music to-day might be differently expressed, but it was as much behind every great modern work of art as it was behind the masterpieces of Bach and Beethoven.

"Tune," he said, "which to some people is the beginning and end of all musical expression plays as large a part in modern writing as of old, and exists in every known work of any value for those with ears and intelligence to hear it. But in consideration of the merits of its sisters—rhythm and harmony—it has ceased to be an obsession."

Mr. Goossens further stated that no sound which was the expression of a deliberate purpose could ever be ugly. The confused noises of the street, the hum of the aeroplane, were comparatively as full of potential beauty as the sound of wind through the trees or the splashing of water. But, said the young conductor-composer, the sound of breaking china or the explosion of a gas works was ugly sound and forever unmusical. So it was, he continued, with the contact in music of logically moving parts, and many of the so-called contrapuntal antics of despised composers of to-day were in reality as convincing and noble to those who had ears to hear as the most moving and inexorable fugues of Bach.

Sir Thomas Beecham to Pay Debts in Full

LONDON, Feb. 10.—Sir Thomas Beecham, who backed the seasons of the Beecham Opera Company in Covent Garden and thereby added to the financial strain which brought about his bankruptcy, has filed a plan for the settlement of his debts in full. The arrangement has already been approved by his creditors and will without doubt receive the approval of the Bankruptcy Court. By the arrangement £51,000 would be required to make the first payment. Settlement of his financial difficulties has been delayed because the amount of his unsecured liabilities could not be ascertained.

FLORENCE, Feb. 10.—Iva Pacetti was recently heard with conspicuous success at the Teatro Verdi in the title rôle of Bellini's "Norma."

GENOA, Feb. 9.—Pasquale Montani has just been appointed professor of piano at the Istituto Nicolò Paganini to succeed Maestro Bersani who retires after forty-five years of service.

Dukas Symphony is Acclaimed in Paris Among Many New Compositions

PARIS, Feb. 13.—At the head of the list of many compositions given first hearings here recently stands the new symphony of Paul Dukas played recently by the Pasedeloup Orchestra. The work merits the general opinion in Paris that it takes rank with the most beautiful and solid of contributions to the list of French symphonies. There is in it a resemblance to the best of César Franck, an abundance of poetic feeling and youthful vigor. The work furnishes as well an answer to the fears of the conservatives that the modernist idiom is a destructive force leading nowhere, for in this work Dukas has written as a modernist but achieved a result which is comprehensible and inoffensive to the most reactionary of musical critics. If there have been any who believe Dukas was not sincere and gifted, a performance of this new symphony must certainly convince them of his talent. His "Ariane et Barbe-Bleue" is, by the way, scheduled for an early performance at the Opéra Comique with the composer conducting.

A new chorale by Charles Koechlin for orchestra and organ, likewise takes rank as a serious and talented work following its first hearing given by the Lamoureux Orchestra with Nadia Boulanger, one of the finest of musicians here, at the organ. It is beautifully written and curiously successful in the expression of the anguish and hope which the composer sought to depict. The first portions of the work, including a series of returning themes, are given to the organ alone. Gradually and scarcely audible at first, the orchestra takes up its part, creating a truly remarkable effect of beauty.

Several new works were also given hearings by the Société Nationale, as part of its monthly program of presenting the efforts of younger and less known composers. A sonata for viola by Pierre Kunc was played by Neuberth to the excellent accompaniment of Mlle. Blanquer and proved to be a work rich in poetry, skilfully written and carefully thought out. It was followed by a suite of six songs, under the name of "L'Offrande Lyrique," written by Jean Cras to verses of Tagore in translation by André Gide. Sung by Gabrielle Gills to the delicate accompaniments of S. Astruc, the songs possessed a haunting and

beautiful atmosphere of mystery and Oriental glamor. A trio for violin, cello and piano by Marcelle Soulage proved an agreeable work, deftly done, and manifested a positive talent for the creation of chamber music. Marguerite Long played two interesting new piano compositions, unnamed beyond the title of Deux Pièces by Roger Ducasse and the program was completed as usual with one classical number, this time one of the Liszt piano concertos played beautifully by Isabel Rosales against a fine background created by the Lamoureux Orchestra.

Among recent illustrious visitors to Paris was Blasco Ibañez, the Spanish novelist, who witnessed a performance of George Hué's opera "In the Shadow of the Cathedral," based upon his novel by the same name. The work continues to be one of the best drawing cards at the Opéra Comique. At the Opéra, Germaine Lubin, Franz and Gresse have been unusually successful in the three principal rôles in the recent revival of the "The Damnation of Faust." The orchestra is admirably directed by Camille Chevillard.

With the Colonne Orchestra under the bâton of Gabriel Pierné, Robert Casadesu recently gave a notable performance of the Beethoven Piano Concerto in E Minor. In Agricultural Hall, Emma Boynet, returned from a tour of Belgium and the provinces, gave a piano recital of unusual merit. Mme. Ritter-Ciampi of the Opéra was soloist at a concert of the Conservatory Orchestra under Philippe Gaubert, who conducted a program ranging from Bach to Ravaud.

BRUSSELS, Feb. 10.—Walter Rummel, the American pianist, gave fine performances in a series of recitals recently, embracing a wide field of musical composition. His versatility in the interpretation of the classics as well as the works of modern composers created favorable comment in musical circles.

PARIS, Feb. 11.—Four symphonies of Méhul, who died 114 years ago, were recently discovered among his effects and two of them have been published. At a recent Pasedeloup Concert Rhené-Baton conducted one of them, a work in D which proved to be rather mild and without great claim to distinction.

Modernist Composers Form Society for Propagation of Ideas

BERLIN, Feb. 10.—A society paralleling in purpose the organization formed two years ago by a group of literary radicals headed by Henri Barbusse and named "Clarté" has been organized among the modernist composers of Central Europe who seek through its channels to secure wider hearings and discussion of their musical theories. The society has been given the name of "Der Ansbruch" or "The Dawn" and plans to extend its membership throughout Europe and the United States.

CLAIRE DUX

CHICAGO, FEBRUARY 11, 1922

NEW YORK, FEBRUARY 6, 1922

Karleton Hackett in Chicago Evening Post:

LIEDER SINGING OF CLAIRE DUX IS HIGHLY ARTISTIC

Mme. Claire Dux was the assisting artist of the afternoon and she sang beautifully. In Mozart and German lieder she is thoroughly at home. The spirit of the music appeals to her instinct and she has the voice to give it expression. The Mozart was lovely. Her tone was warm in quality, evenly sustained and under admirable control. It was the kind of singing that makes the music of Mozart so exquisite and demands not only fine artistic perception, but excellent vocal control.

Her singing of the lieder, arranged with orchestral accompaniment, was delightful, particularly the two Strauss numbers. The Strauss "Morgen" is a trying song to sing, because it really was conceived as a violin solo, with vocal obbligato, and it is seldom that the singer has the art so to adjust the proportions as to bring out the charm. Mme. Dux caught just the balance and Mr. Gordon's playing of the solo part was very fine. The Strauss Serenade was charming in tone and in the expression of meaning.

The audience gave Mme. Dux a most hearty demonstration of approval, which she acknowledged with a warmth of appreciation which had something of the quality of a big night at the opera.

Herman Devries in Chicago American:

Claire Dux Is Feature of Concert

Miss Dux is an irresistible concert artist, her demeanor a mixture of verve and simplicity, her toilette sober yet smart, her delivery severely correct with the sobriety decreed for the platform. The voice is admirably suited for lieder. Its expressiveness and quality are beyond criticism. The public liked her immensely and proved it with about four or five vigorous recalls.

Chicago Daily Journal:

Claire Dux bestows a gracious gift upon this week's regular activities of the Chicago Symphony Orchestra. It is that of life.

Dux has such a gracious wealth of vocal ease, such polish of expression and such a sure sense of where a melody finds its climax that her musicianship alone would rank her as one of the finest artists America has heard in many years.

She has, too, a fervor of thought, a very deep instinct for the human elements of her material. She brings to the surface of her art things which are often hidden from musicians. She does so with an economy of means which is most satisfying. She is simple where her subject might betray her into extravagance, and she has the valuable ability of making suggestion serve in place of demonstration.

Her art has attained a rare degree of poignancy and vitality, and is capable of exceeding all the enchantment with which distance endows the memory of her previous hearings.



Photo by Daguerre, Chicago

CLAIRE DUX

Paul Bloomfield Zeisler in Chicago Herald and Examiner:

MISS CLAIRE DUX CHARMS

HER AUDIENCE IN RECITAL

Miss Claire Dux, the soprano of the Chicago Opera Company, journeyed hither from New York this week to appear as soloist with the Chicago Symphony Orchestra in its eighteenth pair of week-end concerts. The news is that she made a big hit. Altogether she sang six numbers, two before and four after intermission, and she sang them all in a fashion to make the audience glad it was there.

The two Mozart arias she did with a good deal of delicacy and light caress, displaying to much advantage the purity of her voice and the restraint of her art, besides an understanding of the simplicity and unaffectedness of the music. Her phrasing was rounded off beautifully, highly finished, exquisitely colored.

If her first offering was splendid, her

second was even better. It included a very pretty song by Weingartner, a gem of a lullaby by Humperdinck—sung with an infinitely lulling tenderness and with sympathetic humor and grace, in a velvet piano—and a couple of the best of Richard Strauss' songs, "Morgen" and "Staendchen." An excellent musician and a superb artist is Miss Dux; one thinks in vain of any one who manages lieder better than she.

Edward Moore in Chicago Tribune:

A pronounced hit with the audience. For this there were a number of reasons, many of them sound artistic ones. Chief of them is a voice, not of large dimensions, but of exquisite quality, especially in its upper reaches. This golden thread of lyric soprano is a lovely thing.

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New York Tribune:

DEVOTEES OF MUSIC FIND CLAIRE DUX IS AN EXCELLENT SINGER

She sang well, with a pure and rounded quality of tone, fine phrasing and excellent control of breath. Her program contained many charming numbers, and to each she gave its full value, both in vocal skill and in sympathetic and intelligent interpretation.

Max Smith in New York American:

Mlle. Dux disclosed completely the exceptional beauty of her middle register, so peculiarly vibrant in full-throated emission, so limpidly expressive in mezzo-voce, and only occasionally and appropriately made use of the delicate head-harmonics which she has at her disposal.

Artistic singing it was, too, with which she delighted her listeners; singing, that is, which showed not only a command of technical requirements but interpretative taste and intelligence, and a fine feeling for emotional values.

New York Evening Telegram:

An Artistic Singer

Is Mme. Claire Dux

She uses her voice with exquisite taste. There are few singers who have such a command of legato, such a control of quantity and quality of tone as she displayed yesterday. Her voice, too, is of lovely quality, especially in its softer ranges. But she has more forceful tones which can be used effectively, as was noted yesterday.

Frank H. Warren in N. Y. Evening World:

Claire Dux, a beautiful soprano of the Chicago Opera Company, gave a recital in Carnegie Hall, in the course of which she uncovered some lovely singing. "Du bist die Ruh," for example, was exquisitely done. After her reception yesterday she should be championing the prima donna bit for a local opera appearance.

New York Sun:

A charming singer, an unusual and intelligently chosen program and an appreciative audience made Claire Dux's recital yesterday afternoon in Carnegie Hall memorable among this season's musical events.

In songs which demand delicacy, Mlle. Dux's tones are exquisitely fine and never thin, however pianissimo they may be.

After the rather flowery closing aria from Bizet's "Les Pecheurs de Perles," Mlle. Dux was recalled many times. That she sang the "Chanson Hindoo" as encore was no surprise, but when she came through with the coloratura stuff of the handkerchief song from "Rigoletto," the audience gasped. Mlle. Dux, it seems, is a coloratura of quality—and sings trills and cadenzas with amazing purity.

New York Globe:

CLAIRE DUX

Mlle. Dux's quality of voice, her skilful phrasing, and her varied and delicate expression delighted her hearers.

THE WAGNER-NIETZSCHE QUARREL

Story of Friendship and Final Breach Told in Correspondence Now Published in English—Close Relations Fostered at Tribschen Affected by Misunderstandings When Wagner Removed to Bayreuth—Nietzsche Afflicted with Doubts Regarded "Parsifal" as Last Straw

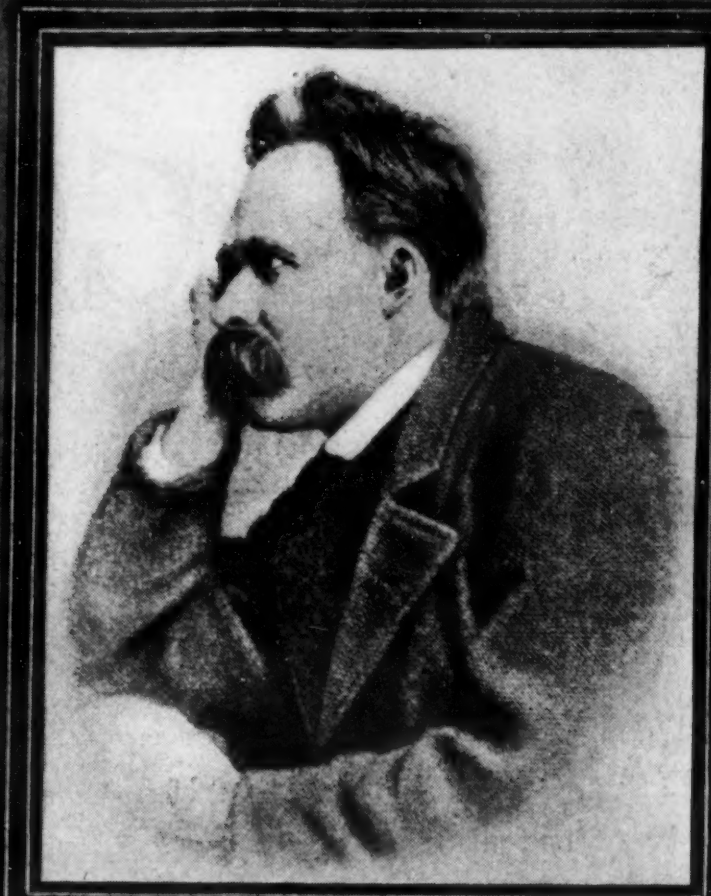
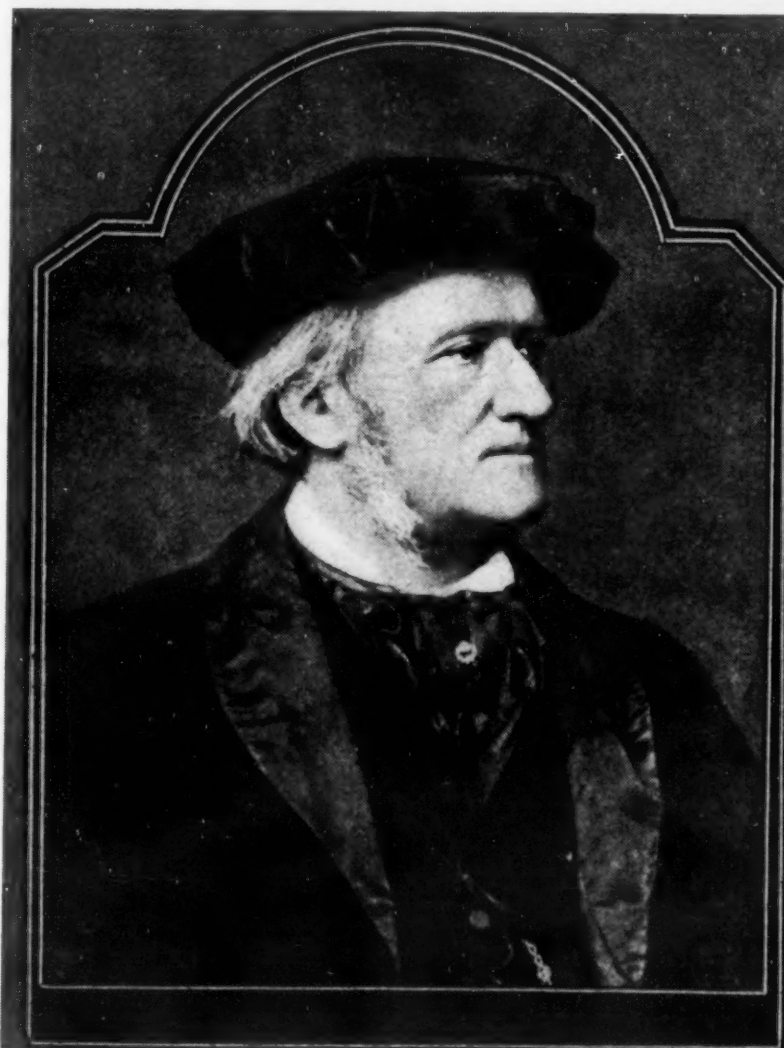
By P. CHARLES RODDA



FROM happy days at Tribschen to a time of doubt in Bayreuth, the story of the friendship of Nietzsche and Wagner is traced in letters exchanged by these two giant figures. The letters, for some time available in German, are now brought before English readers. "The Nietzsche-Wagner Correspondence" (New York: Boni and Liveright) is a remarkable volume, none the less interesting in the translation by Caroline V. Kerr, because it makes a somewhat belated appearance. The quarrel between Nietzsche and the composer that terminated friendly relations built upon a ground of mutual respect and admiration has been the subject of much comment and speculation. It gave rise to many peculiar tales that have, according to the nature of such things, gathered details unto themselves in the course of circulation. The adherents of one man are prone to blame the other in such circumstances and it is difficult to sift reasons from rumors. This book of letters, however, tells a plain tale of growth, perhaps with a little Nietzschean varnish, for it is edited by Elizabeth Foerster-Nietzsche, sister of Friedrich, who leaves no doubts as to her natural sympathy. A plain tale of growth in the younger man; the coming of misgivings that were to bring his divorce from ideals hitherto followed with an enthusiasm that made him a devoted servant of Wagner and his art.

What tragedy there was in the quarrel was the tragedy of change, of development. Wagner was much the older man when Nietzsche met him. The young professor was yet to make his career; to mount those heights of learning whereon he was to stand, a figure as remarkable in his sphere as Wagner in his. He could not remain subservient to Wagner. Considering the temperament of musicians, there was much in the relations of the two men to bring about misunderstanding. If their views and tempers could not be reconciled, in their feelings they suffered much from the breach. "Tell your brother I am quite alone since he went away and left me." This was the message of Wagner by Frau Foerster-Nietzsche six months before he died. And Nietzsche wrote: "We were friends and have become as strangers. But it is best so and we will neither conceal this nor draw a veil over it as if we had any cause to be ashamed. . . . The stars, apparently, follow some immense, invisible curve and orbit, in which our so widely varying courses and goals may be comprehended as so many little stages along the way. Let us elevate ourselves to this thought! Our lives are too short, and our powers of vision too limited, to permit us to be friends other than in the sense of this lofty possibility. Therefore, let us have faith in our stellar friendship; even though doomed to be enemies here on earth."

The book is by no means made up entirely of letters. Indeed, the letters are too few to tell a consecutive story, and Nietzsche's sister has knitted them together with much comment, often illuminating, sometimes obtrusive. There



Richard Wagner, Friedrich Nietzsche, and the Villa Tribschen, on Lake Lucerne, Where the Composer Lived for Several Years and Where His Friendship with Nietzsche Was Developed

are also quotations from Nietzsche's books, and letters to and from Frau Cosima and others are given. The editor explains in a prefatory note, dated Weimar, Oct. 15, 1914, that the book contains much that is entirely new; everything, she claims, that could contribute to a true estimate of the friendship, "as far as such material is still extant, and was made accessible to me." She mentions the "regrettable fact that a large number of my brother's letters to Wagner were destroyed in Bayreuth about five years ago from some reason utterly inexplicable to me." Much of the material presented in the book is more or less superficial, valuable only as an indication of the relations between Wagner and Nietzsche at one time or another. Some of the letters are illuminating and touched with not a little naïveté for the reader to-day; some of them have small significance of any sort.

The First Meeting

It was toward the end of 1868 that Nietzsche first met Wagner. Some months later he was called to the University of Basle as professor of classical philology. The same year he visited Wagner at the Villa Tribschen on Lake Lucerne and was received with unexpected cordiality on the part of the composer and the "intelligent Frau von Bülow," as he described her in a letter to his friend Erwin Rohde. It was the first of many delightful visits to Tribschen and there began the close friendship upon which the first clouds were to rise from the direction of Bayreuth. In a letter to Rohde, Nietzsche gives his early impressions: "Wagner embodies all the qualities one could possibly desire. The world has not the faintest conception of his greatness as a man and of his exceptional nature. I learned a great deal from my intercourse with him and it is like taking a practical course in Schopenhauerian philosophy. This sense of nearness to Wagner is an inexpressible source of consolation to me. . . ."

By Christmas of 1869 Nietzsche was so intimate with the household at Tribschen that he was deluged with commissions to buy the Yuletide presents in Basle. The friendship developed throughout the succeeding year to such an extent that Wagner was moved to write him: "I have no one with whom I can discuss things so seriously as with you—the only one excepted. God knows what I should do without you two!" And Frau Cosima, the "only one" referred to, after the receipt of a dissertation on Socrates



and the Greek Tragedy by the scholar, threw some light upon affairs at Tribschen. "Your treatise and our pre-occupation with it," she wrote, "has marked a turning point in the mental atmosphere. We were both so depressed that we had about abandoned our evening readings, but the pilgrimage we took with you back to the most beautiful period of the world's civilization has had so salutary an effect upon our spirits that on the following morning the master sent his *Siegfried* down the Rhine, heralding his approach with a spirited theme accompanied by the boldest and most extravagant violin figurations, and upon hearing this, the *Rhine Maidens* responded with a most joyous and vigorous outburst of their favorite motive."

An Episode at Tribschen

Nietzsche's popularity at Tribschen extended to the children, the "Bülowiana," as Wagner jocularly called Cosima's four girls, and Siegfried. Little Eva sometimes called him the "good Herr Fressor," a name which "always brought forth a reproof from Isolde who insisted that it was 'Professor, not Fressor; he is not going to eat anyone!'" Something of the Tribschen domesticity is seen in Frau Foerster-Nietzsche's description of birthday festivities during one of the happy years. "At eight o'clock in the morning, the strains of the 'Huldigungs March' came from the garden, where was stationed a military band of forty-five pieces from the barracks in Lucerne. Frau Cosima, her-

self, had given them instructions in regard to tempi, and at first Wagner was so overcome that he was unable to utter a word, and Frau Cosima almost regretted having planned the poetic and romantic program. Daniela, the eldest of the four Bülow daughters, had conceived the pretty idea of liberating her five dearly beloved birds in honor of Uncle Richard's birthday. This formed one of the most charming episodes of the day. After reciting a poem written for the occasion, Daniela opened the cage and four of the birds flew joyfully into the air. But the fifth, unaccustomed to freedom, at first refused to leave the cage and had to be taken out and placed on a bush in the garden. Later in the day it must have fallen from its perch and been devoured by the dog."

This is just one of the sidelights which the editor introduces. In other parts she takes up points of controversy and discusses them with no undecided attitude. There is the reference to the time "when misinformed Wagner admirers intimated that Nietzsche owed some of his outstanding ideas to Wagner." To this a countercharge is returned. "When Wagner, for example, in his essay 'On the Destiny of Opera,' speaks of the compromise between the Apollonian and Dionysian art in the Greek tragedy, it is easy to see that this thought was borrowed from my brother. And to be perfectly just to Wagner, he never attempted to deny this." One would like

[Continued on page 24]

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John Steel Sings for Boston Charities on Official Invitation



John Steel, Tenor, with Mayor Peters of Boston

BOSTON, Feb. 18.—While in Boston during the week of Jan. 22, John Steel, tenor, was entertained by both Governor Cox and Mayor Peters. At the request of the two officials, Mr. Steel sang at the Crippled Children's Hospital and the Soldiers' Hospital and gave pleasure with his art to many to whom the concert-hall is a closed book.

Maier and Pattison Visit Lima

LIMA, OHIO, Feb. 18.—Guy Maier and Lee Pattison were heard in a two-piano recital at Memorial Hall on Feb. 14 by an audience estimated at more than 2000 persons. The program included as a request number a Brahms arrangement of a Theme by Haydn, substituted at the instance of Blanche Numan Baxter, president of the Women's Club, under whose

auspices the artists appeared, for the Saint-Saëns arrangement of a Beethoven Theme. Mr. Pattison in a few words pointed out some of its special beauties in anticipation of its performance.

Other numbers given included the Bach-Bauer Fantasia in A Minor; Arnold Bax's "Moy Mell," introduced in a brief talk by Mr. Maier; a Rachmaninoff

Valse; the Weber-Godowsky Paraphrase on "The Invitation to the Dance," and the "Jazz Study" of E. B. Hill, which caught the special fancy of the big audience. A demonstration the like of which has never before been accorded pianists locally followed the brilliant performance of the final number, Hutcheson's "Rakoczy March." H. E. HALL.

PIANISTS PLAY FOR BUFFALO CHILDREN

Maier and Trick Interest in Music and Story—Guido Choir's Concert

By Frank W. Balch

BUFFALO, Feb. 24.—The serious attention paid here to the development of children's interest in music was again reflected by another recital for younger people conducted by Mrs. Mai Davis Smith in Twentieth Century Hall on Feb. 16, when Guy Maier appeared with R. Leon Trick of Buffalo. Mr. Maier told some delightful stories of the lives of composers and their achievements. He painted tone pictures, and had his youthful audience clapping time and humming and whistling Schubert short waltzes, each a melodic gem. The attendance was surprisingly large, not a vacant seat being found.

A Bach Gavotte and Sarabande opened the program. The Gavotte, the popular G Minor, was played with an attractive manner that held the attention of the children. Compositions by Schumann, Weber, Debussy and Chadwick followed. Some of the Schubert waltzes were but sixteen measures, and each described at some length by Mr. Maier. By word and tone he told the story of Schubert's "Erl-King."

The pianists played two duets by Florent Schmitt, "The Tired Stork" and "The Mouse's Wedding," and Schubert's "Marche Militaire."

The Guido Chorus attracted a large attendance at its second eighteenth anniversary concert in Twentieth Century Hall on Feb. 14. Seth Clark was the conductor. Fine qualities of tone and color were shown in both unaccompanied

and accompanied numbers. Rose Bryant of New York, contralto, was the soloist. She was heard here a few seasons ago, and now gained new admirers by the beauty of her voice, perfect phrasing and fine enunciation. She was recalled several times for each of two groups of songs. Christie Williams was accompanist for chorus and soloist.

The University of Buffalo Music Club and Orchestra was heard to fine advantage in a concert in Central Presbyterian Church. The program was under the direction of George H. Gowing. The big chorus displayed excellent interpretative ability in compositions by Nevin, Oley Speaks and other composers. A quartet was recalled several times. Corillo G. Chotoff, tenor, and Merton H. Bradley, baritone, were warmly greeted.

The orchestra under the leadership of William A. Fuhrmann gave several interesting numbers. H. C. Galantowicz, a young violinist, displayed fine musicianship and was forced to respond to encores. Excellent support was lent by Harold E. Zittell, accompanist for the University Chorus, and E. W. Donson, accompanist for the orchestra.

Louise Lerch Visits Allentown

ALLENTOWN, PA., Feb. 19.—Louise Lerch, soprano of Pittsburgh, Pa., formerly of this city, was heard in a song recital recently. Her attractive program added greatly to her established reputation here. Godfrey Pretz, on the flute, and Warren F. Acker, at the piano, were the assisting artists.

STANLEY G. MESSINGER.

Guy Maier and Lee Pattison, who are appearing in recitals for two pianos, are to make records for the Victor Phonograph Company.

Mrs. Snyder Plans Work with Vannini in Italy for Coming Summer



Mrs. Frederic H. Snyder, New York Vocal Teacher

One of the American musicians who will join the exodus to Europe this spring is Mrs. Frederic H. Snyder, New York voice teacher, who will sail for Italy on the Conte Rosso on May 25. Mrs. Snyder has not been to Italy since 1913, when she visited it in the course of a trip around the world. Her journey this time is to be made with the object of working again with her old maestro, Vannini. She will not return to New York until Oct. 1, and consequently, The Crossroads, her home in St. Paul, where she generally holds classes in the summer, will not be opened this year.

Herma Menth, pianist, gave a return recital on Feb. 24 in Sandusky, Ohio, where she was heard last May. On March 9 she will play in Ridgewood, N. J.



Photo by Morse, New York

Percy Grainger Given Enthusiastic Reception Grieg Group Especially Well Rendered

At Aeolian Hall Percy Grainger played in the afternoon before a large audience debouching on the stage. He began with the Liszt transcription of Bach's A Minor Prelude and Fugue, which received a careful, lucid performance with a clear, crisp touch that distinguished each note and brought out the inner parts. Then came Brahms's Variations on a theme by

GRAINGER

"Given Enthusiastic Reception at N. Y. Recital"

Haydn and a lullaby from Mr. Grainger's "Tribute to Foster," a typical Stephen Foster melody under a continuous high tremolo; then came three Grieg numbers, John Carpenter's "Tango American," an interesting distinctive dance and two Liszt pieces.

Mr. Grainger's performance was delightful throughout, but especially in the Grieg group, where it was delicate while clear cut, rhythmic and expressive. The concluding Liszt Polonaise was brilliant, but carefully shaded and not a continuous fortissimo. He was enthusiastically received, and encores interspersed and followed the program, including a Chopin etude, Grieg berceuse, his own arrangement of a Morris dance, and "Turkey in the Straw."—*New York Tribune*, Sunday, Feb. 12, 1922.

Percy Grainger's Recital Enthusiastic Audience Hears Pianist in Varied Program

Percy Grainger gave a piano recital yesterday afternoon in Aeolian Hall. Mr. Grainger's audience filled the hall and overflowed upon the stage. His

performance seemed to exert an electrifying spell upon his hearers. Sel-dom is an audience as enthusiastic. Following the Brahms music he added Chopin's posthumous study in E Flat. In the Grieg group he repeated the second piece and at the close added the composer's "Berceuse" in G Major, and his own arrangement of an "English Morris Dance." He played with fine rhythm, a brilliant technic and remarkable clarity of outline. His intelligence, poetic taste and exuberant spirit brought excellent results.—*New York Herald*, Sunday, Feb. 12, 1922.

Percy Grainger Plays to Great Enthusiasm

By Henry T. Finck

The stage as well as the rest of the auditorium of Aeolian Hall was occupied to full capacity on Saturday afternoon when Percy Grainger gave his recital. Music lovers know that when he plays they will be listening to a pianist who is also a composer

and who recreates everything he plays. It enjoyed his multi-melodious way of playing Bach's organ prelude in A Minor as pianized by Liszt and—would you believe it?—went into raptures over Brahms's Variations on a Paganini theme. Wonders will never cease. That piece is usually considered rather dull. It isn't when played by Grainger. He could do what Modjeska once did—move an audience to laughter and tears by reciting the Polish alphabet in her most dramatic fashion. He had to add a Chopin etude to appease the applause after this piece, and many other extras were called for. The audience refused to disperse until a man came and closed the lid of the piano. Grainger is the champion interpreter of Grieg, and everybody enjoyed tremendously his playing of that composer's "Humoresque," "I Know a Little Maiden," and "Wedding Day at Troldhaugen." It enjoyed Carpenter's "Tango American" and Liszt's "Dream of Love" and E Major polonaise; but most of all it enthused over his own pieces, the lullaby from "Tribute to Foster" and other pieces of his own added as encores.—*N. Y. Eve. Post*, Feb. 13.

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¶ Orchestral appearances also with Hallé Orchestra, Manchester; Philharmonic Symphony, Liverpool; recitals in Glasgow, Edinburgh, Brighton, Leicester, Bristol, etc.

¶ February—Tour of Scandinavian countries.

¶ March—15 concerts in Holland.

¶ April—24 concerts in Spain.

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ALTHOUGH individual vocalists were more than customarily numerous, the week of concerts and recitals in New York, ending Feb. 19, was distinguished from its fellows chiefly by the number of joint programs of various kinds given. Unique among these was the first program of the Composers' Guild, with various artists participating. Francis Moore and Hugo Kortschak, pianist and violinist, respectively, presented a sonata program. Germaine Schnitzer and Joseph Schmuller appeared together in a Town Hall concert. Alfred Mirovitch and Joseph Press presented a two-piano program. Eva Gauthier and Ruth Deyo provided alternate groups of vocal and piano numbers at one of the Concerts Internationaux de la Libre Esthétique. Frieda Hempel and Titta Ruffo were heard in solo groups and an operatic duet by a huge throng at the Hippodrome. One of the Frederick Warren Ballad concerts enlisted the services of four artists.

Rosa Raisa and Giacomo Rimini appeared at the week's Biltmore Musicales. A repetition of Mahler's "Lied von der Erde" by The Friends of Music, with Artur Bodanzky conducting, and with Mme. Charles Cahier and Orville Harrold as soloists, was another event of the week. Monday night's concert of the Beethoven Association was reported in the last previous issue. The Cantors Association, with prominent Jewish singers participating, was heard in a Carnegie Hall program for Jewish relief.

The first New York recital by Erna Rubinstein, the child violinist who created something of a furore when she played recently with the Philharmonic Society, was an event of interest. Josef Borissoff and Bronislaw Huberman were other violin recitalists of the week.

Among pianists, two recitals by Sergei Prokofieff stood out by reason of the first performance in New York of his opera, "The Love of Three Oranges," on Monday night. Sergei Rachmaninoff and Ernest Hutcheson, the latter playing

an all-Chopin program, were other celebrity-pianists heard.

Several new singers were presented in the concert halls. Helen Leveson, Margherita Valdi, Eläise Gagneau, Domenico Lombardi and Alberto Terrasi made New York recital debuts. Yvette Guilbert and Mona Gondré were heard in recitals of a *diseuse* character. Emma Calvé presented her third New York program of the season at a concert of the Rubinstein Club.

Raisa and Rimini at Biltmore Musicales, Feb. 10

The eighth number in the series of Friday morning musicales being given at the Biltmore, brought forth Rosa Raisa, soprano, and Giacomo Rimini, baritone, with Amelia Conti, harpist, and A. Franchetti, accompanist, as the assisting artists. There was hearty applause for Mme. Raisa's first group, which contained an aria from Mozart's "Marriage of Figaro," Schumann's "Widmung" and

"Un doux lien" by Delbruck. The Mozart number was given in splendid style, the singer displaying her command of both high and low tones. "Widmung" lacked the fire to make it effective, nor could it be said that the singer's diction in German was flawless. An aria from Verdi's "Otello" was beautifully sung and was accorded an encore. Other numbers were "All For You" by Martin, "Robin, Robin, Sing Me a Song" by Spross, and Kramer's "The Great Awakening," the last given with stirring appeal. Mr. Rimini was heard in an aria from Tchaikovsky's "Oniegin," Schubert's "Der Wanderer," given in an Italian version; "Psyché" by Paladilhe and Tosti's Serenade. It seems a pity that such bad use of a naturally beautiful voice should make his efforts as a song interpreter so ineffective. A duet by the two artists closed the program, which was heard by a very large audience.

T. D. C.

Helen Leveson, Feb. 13

A début of promise was made by Helen Leveson at the Town Hall on Monday evening of last week. This young woman is the possessor of a mezzo-soprano voice of warm and sympathetic quality and ample power for concert purposes, but more impressive than the character of the voice itself is the freedom with which she produces it, the uniformity of her scale and the pliability of the voice in the matter of tonal coloring under the guidance of musical intelligence. As yet, however, she experiences a little difficulty with her high notes. These suggest that a continuance of her studies is to be desired.

An auspicious start was made with three old Italian airs by Monteverde, Gluck and Orlandi and after a group of French songs, in which Rimsky-Korsakoff's "Romance Orientale" was also included, the young singer rose to her opportunities in the "Adieu Forêts" aria from Tchaikovsky's "Jeanne d'Arc" with excellent results, delivering the broad phrases with finely sustained tone and dramatic significance. Wagner's "Träume" lacked something of the re-

quisite spirit of dreamy ecstasy, but in the closing group of songs by American composers, Farley's "Night Wind" and "My Love for You" by Katharine Schuyler Ahnelt, the latter given for the first time, were sung so effectively that the audience insisted upon hearing them a second time.

H. J.

Mona Gondré, Feb. 14

Mona Gondré, French recitalist and *diseuse*, and one of the most spirited and distinguished exponents of her art in this country, was heard in recital, assisted by Mildred Dilling, harpist, on Tuesday night, Feb. 14, at the Cosmopolitan Club. Miss Gondré sang a number of medieval French songs as well as a group of modern French ballads and a Kentucky Mountain Ballad, "The Frog Went a-Courting," which she gave in delicious style, sharpened by a slight accent. Her singing of "La Mort du Roy Renaud" (ancient French) was exquisite. Miss Dilling gave fine interpretation of several archaic French numbers, Handel's "Harmonious Blacksmith," and an Arabesque of Debussy. Both artists were called upon for many encores. Flora MacDonald Wills furnished excellent accompaniments for Miss Gondré.

L. B.

Sergei Rachmaninoff, Feb. 14

Sergei Rachmaninoff played to a crowded Carnegie Hall on Tuesday evening of last week, when he presented his second "Concert of Music for the Piano." Beginning his program with a strenuous performance of Handel's "Harmonious Blacksmith" he passed from that to Beethoven's Sonata Pathétique, and here was made apparent once more his tendency at times to become so absorbed in the composer's standpoint as to lose his perspective of that of the reproducing artist. The Sonata was read deliberately, reflectively, rather drily. In the lovely Adagio he seemed to be sifting the ingredients between his fingers, tarrying now and again to examine more minutely the

[Continued on page 20]

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Beautiful.—*Moline, Ill., Dispatch*. Rich.—*Indiana Daily Times*; *Davenport Times*; *Omaha Bee*; *Des Moines Register*; *Topeka Capital*; *Oklahoma News*.

STYLE: Showed intelligence and musicianship.—*Boston Post*. A source of enjoyment.—*Lindsborg, Kans., News-Record*. Sincere and convincing.—*Akron Press*. Emotional.—*Sioux City Tribune*; *Battle Creek Enquirer and News*. Praiseworthy.—*Louisville Courier-Journal*. Inspiring.—*Moline, Ill., Dispatch*. Fine.—*Milwaukee Sentinel*. Artistic.—*Akron Press*. Singer of musicianly insight.—*Youngstown Telegram*. Sincerely dramatic.—*Kalamazoo Star*. Spirited.—*Wichita Beacon*. Delightful.—*Oklahoma News*. Dramatic.—*Rockford, Ill., Republic*.

DICTION: Perfect.—*Milwaukee Sentinel*. Excellent.—*Youngstown Vindicator*; *Rockford, Ill., Star*. Clear.—*Madison, Wis., Capital Times*; *Rockford, Ill., Register-Gazette*; *Topeka Capital*.

PERSONALITY: Charming.—*Milwaukee Sentinel*; *Akron Beacon-Journal*; *Fort Wayne News*; *Jackson, Mich., News*; *Quincy, Ill., Herald*.

EFFECT: Gets ovation.—*Madison, Wis., Capital Times*. Audience fascinated.—*Quincy, Ill., Herald*. Scored decidedly.—*Milwaukee Journal*. Audience enthusiastic.—*Davenport Times*. Won hearty appreciation.—*Wichita Beacon*.



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HONOR TO FOSTER FROM PITTSBURGH

Tablet Prepared for Kentucky Homestead — New Operetta by Austin

By Robert E. Wood

PITTSBURGH, PA., Feb. 18. — The Stephen C. Foster memorial tablet, which will be presented by the city of Pittsburgh when the Judge Rowan homestead, Federal Hill, at Bardstown, Ky., is formally dedicated by the people of Kentucky as a memorial to the Pittsburgh composer, was recently completed and has been on exhibition here. The bronze is the work of John Polascheck, a New York sculptor, and contains a bas-relief bust of Foster and the first line, words

and music, of "My Old Kentucky Home," which Foster wrote in 1858 while visiting the Rowan homestead. The tablet design was selected by a committee of the Historical Society of Western Pennsylvania and the cast authorized by action of the city council.

Harry Austin's latest operetta, "The Silver Pheasant," was given by the choristers of Trinity Church in the Moose auditorium on Feb. 9. Harvey B. Gaul has highly praised the work.

Josef Hofmann, Polish pianist, gave a fascinating program in Carnegie Hall on Feb. 8 to a large audience. His numbers ranged from Bach, Beethoven and Chopin to Sternberg, Fannie Dillon and the pianist himself.

Nevada Van Der Veer, contralto, and Rudolph Reuter, pianist, appeared in

James Bortz's Popular Concert series in Carnegie Hall on Feb. 10. It was Mr. Reuter's debut here and his performance was acclaimed by many as the forecast of a brilliant future. Mme. Van Der Veer was heard here several seasons ago, and was again cordially greeted. Carl Bernthaler played her piano accompaniments.

Fortnight's Dates Take

Vera Curtis Over Wide

Area for Her Concerts



© Mishkin

Vera Curtis, Soprano

Vera Curtis, soprano, formerly of the Metropolitan Opera Company, was occupied during the opening weeks of February with engagements from the Atlantic seaboard to Sault Ste. Marie, northernmost point in Michigan. On Jan. 29 she gave a recital under the auspices of the Y. M. C. A. in the Municipal Auditorium of Springfield, Mass., to an audience of over 3000, when she was received with enthusiasm and obliged to sing many extras. On the two succeeding days she was soloist with the Cleveland Symphony, Nikolai Sokoloff, conductor, in two of the cities visited on its Eastern tour, Lancaster, Pa., and Shamokin, Pa. From Shamokin she went direct to Sault Ste. Marie, where, assisted by Gordon Campbell, pianist, she gave a recital under the

auspices of the Women's Auxiliary of the Anchor Mission. Florence Hinkle had been engaged for this event but was prevented by illness from filling the engagement. The audience which filled nearly 1000 seats in the High School Auditorium, demanded the repetition of four of her songs. Miss Curtis gave nine encores in all. On Feb. 5 she was soloist with Le Cercle Gounod, Rodolphe Godreau, conductor, in New Bedford, Mass. She sang the solo part in Schubert's "Omnipotence" and two groups of songs.

Students of Boston Music Settlement Schools Heard in Concert

BOSTON, Feb. 18.—The second inter-settlement concert took place in the Boston Music School Settlement Building, on Sunday afternoon, Feb. 12, before an audience of relatives of the young students and local music lovers interested in the philanthropic work. The schools represented were the Boston Music School Settlement, Cambridge Neighborhood House, the Little House, North End Union, Norfolk House Center, South End Music School and the Elizabeth Peabody House. The young artists disclosed surprising poise in their performances. A mixed quartet from the Boston Music School Settlement, and many violin and piano students, took part. Mr. Andreevsky, Russian tenor, closed the concert with several Russian folk songs. The program committee comprised: Lila M. Holmes, chairman; Mrs. Robert Currier and Mrs. Kate Page. A dozen settlement houses of this city will be represented at the National Conference, to be held in New York next month.

W. J. PARKER.

Give Musical and Dramatic Program at New England Conservatory

BOSTON, Feb. 18.—A program of music and readings from New England stories by Mary Wilkins, Joseph Lincoln and others was given in a recital by Gertrude Wilcox Hubbell of the dramatic department of the New England Conservatory, given in Recital Hall, Friday evening, Feb. 10. Assisting artists were Josephine Strassner, contralto, and Gertrude Gavitt Brailey, accompanist.

W. J. P.

Miss Lovell Will Sing in Providence

One of the Journal-Albee concerts in Providence, R. I., will bring forward Marion Lovell, coloratura soprano, on Feb. 25. During the following week, the singer is to appear in a private musicale in New York.

TOM BURKE

IN DEBUT WITH

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Scores Signal Success!

SINGS DUKE OF MANTUA IN "RIGOLETTO" ON HOUR'S NOTICE WITHOUT REHEARSAL

That Tom Burke proved a sensational "find" and a highly valued acquisition by the Chicago Opera forces is agreed by the press. "Rigoletto," states the critic on the Tribune, "received a spirited performance last night at the Manhattan Opera House by the Chicago Opera Company, which produced an eleventh hour debut, when Tom Burke, the Irish tenor, took the place, without rehearsal, of Tito Schipa, indisposed, as the Duke," and the *Evening Sun* agrees that "The Chicago Opera Company was last night enriched by the unexpected presence of Tom Burke," while Frank Warren in the *Evening World*, confirms that Burke, "whose voice has been too long silent, proved a handy man for the Chicago Opera forces last evening. His light, agreeable voice found many admirers and he made a good looking Duke."

In the *Evening Mail* Burke's voice is referred to as having "a piquant flavor," while his conception of the role "was largely a jovial one, a merry lilt in his voice helping to convey the suggestion that titled adventurers toss off their ardors jauntily," in agreement with which the *New York American* records that "Mr. Burke has a light, sweet and flexible voice, well trained and artistically revealed," and that "he evidently understands stage traditions and his performance was creditable and convincing both musically and histrionically."

After referring to past New York performances in concert and private recital the *Times* says of Burke that "his new venture was to opera goes a total surprise and its results as unguessed as a raid on the confines of Ulster. He was welcomed by an audience which had filled all but the last orchestra

rows and the standing spaces and the greeting was spontaneous, cordial and encouraging. There should be other occasions," concludes the *Times*, "for critical review, but fortunate the tenor who wins a first audience with the 'Donna e Mobile.' He both acted and sang easily, and his ovation 'held up the show.'"

All of the above is supplemented by Pitts Sanborn in the *Globe*, who states that "Burke sang the part of the Duke graciously and gaily and acted with becoming ease. His voice is of lyric quality, of good power and compass, and is produced well. He sang with real feeling for bel canto, and always with regard for the sentiments of the word. His was an emphatic success."

In fact it was the consensus of those present that Burke was a sensational success as well as an emphatic one. The impression with public and press alike seems to be summed up by Deems Taylor in the *Morning World* in the following:

"Mr. Burke undertook the part without a rehearsal, and with almost sensational success. His voice is light but of beautiful quality and he sang with the finish and artistry of a veteran. His diction and phrasing were a delight, and he did some mezzo-voice work in the second act that has rarely been equalled. His singing of 'Donna e Mobile' evoked a storm of applause that held up proceedings for several minutes and, what is more significant, it came from all parts of the house. His acting was graceful and easily adequate to the most histrionic demands of the role. Mr. Burke is emphatically a find, a genuine operatic tenor of great possibilities."

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Concerts and Recitals of Week in New York

[Continued from page 17]

more precious elements, with the result that it was lacking in poise. And the last movement was marred by heaviness of treatment. The last piece in the group, however, the Weber-Tausig "Invitation to the Dance," redolent of lavender and rose leaves, was delightfully played, and as an encore the Turkish Rondo from Mozart's Sonata in A was given in captivating style, with an irresistible rhythmic lilt.

A Chopin group consisted of the Barcarolle, a Waltz in A Flat and the C Sharp Minor Scherzo. Healthy Chopin this, but refreshingly so, especially in the Barcarolle, which was beautifully played. The waltz was invested with much charm. Two of the "Fairy Stories" of the seldom-played Nicholas Medtner were interesting novelties, especially the Op. 20. And then Mr. Rachmaninoff played three of his own compositions, one of his "Etudes Tableaux," a transcription of his song "Daisies"—the accompaniments of most of his songs are practically piano pieces by themselves—and his Prelude in B Flat, Op. 23, which he played so beautifully and made so effective as to arouse wonder again as to why it has been so neglected in favor of its companion pieces in C Sharp Minor and G Minor.

There is an aristocratic cast of mentality and sentiment back of Mr. Rachmaninoff's work that pervades all his playing, and this, coupled with its unflinching clarity, elucidation of the thematic contents of what is played, an infallible sense of the relative values of the different parts, a special susceptibility to eloquent little inner voices and a commanding sense of rhythm, make his performances enjoyable. A scintillating and finely wrought cadenza of his own heightened the effect of his brilliant performance of Liszt's Second Rhapsody, which was the signal for an extraordinary demonstration of enthusiasm that found vent in cheering. H. J.

Serge Prokofieff, Feb. 14

Although Serge Prokofieff's "Love for Three Oranges" had its New York première the evening of Feb. 14, a matinee audience the same day had the first peep at its contents. Nothing daunted by having to conduct his opera that night, Mr. Prokofieff gave a piano recital in the afternoon at Aeolian Hall and in the course of it played arrangements of two excerpts from the opera score, a march and an intermezzo. Without the humorous orchestration, they made no very pronounced impression. The final group of the program was devoted to other Prokofieff compositions, small works that had their measure of individuality without any very positive or assertive character. There were also a Prelude and Fugue by the Pre-Bachian Buxtehude, a curiosity by Medtner, Liadoff's B Minor Prelude, Moussorgsky's drolly veristic "Ballet of the Chickens in Their Shells," and the pianist's own adaptation of variously selected Schubert waltzes.

Of Mr. Prokofieff's playing it can be said that he made use of a considerable if not inerrable technique, with a crisp but steel-colored tone, characteristic rhythmic verve, and little that tended to nuance or caress. O. T.

Bronislaw Huberman, Feb. 15

For his third recital of the season, Bronislaw Huberman had as the feature of his program the Sonata in B Minor, for piano and violin, of Ottorino Respighi. With the co-operation of Paul Frenkel at the piano, Mr. Huberman gave this work its American première. Respighi is one of the younger Italian composers, and the first two movements of this work, Moderato and Andante espressivo, had the now familiar accent of Italian modernism. The Sonata is idiomatically written for the violin, and Mr. Huberman gave it an interpretation which, especially in the suavely melodic second movement, went deeper than the technical surface. The piano part also needed, and had, a resourceful artist for its performance. The final movement, a Passacaglia, is constructed on classical lines.

The richly individual quality of Mr. Huberman's art was best exploited in the unaccompanied Adagio e Fuga in C of Bach. For the rest there was the

"Souvenir d'un Lieu Cher" of Tchaikovsky and the Lalo "Symphonie 'Espagnole.'" O. F.

Yvette Guilbert, Feb. 15

The second recital of the season by Yvette Guilbert and a group of her girl students was given in the Town Hall on Wednesday evening of last week. The program presented by the noted diseuse ranged through many moods from the almost rapt "Chants des Images des Cathédrales," sung by the ensemble, and Mme. Guilbert's song of the Nativity, "Le Voyage de Marie et Joseph à Bethléhem," and her excerpt from a Fourteenth Century miracle play, "Le Passion," to the droll ditties of the Middle Ages, "Why Does My Husband Beat Me?" and "The Woman Badly Mated." A charming medieval song, "La Touzette et le Chevalier," was danced by the company and simultaneously sung by the artist. The program included a single number in English by the company, the old Negro Spiritual, "Hammering," in which the Crucifixion was enacted with some crudity. Mme. Guilbert's most memorable number was probably the Chanson Crinolaine, "La Lisette," in which she impersonated the aged heroine of a long dead romance in the life of the poet Béranger. The company presented two old songs, "Un Flambeau" and "Gambinus," and the diseuse gave, as two concluding numbers, Rollinat's "Récueillement" to a text by Baudelaire, and "La Femme" by G. Ferrari, after Jules Laforgue. R. M. K.

Josef Borissoff, Feb. 15

Josef Borissoff, the Russian violinist, gave a recital program at Carnegie Hall on Wednesday afternoon of last week. He featured a concerto of his own composition, dedicated to Fritz Kreisler and heard for the first time in this country on this occasion.

Mr. Borissoff is a violinist of parts, whose technical attainments, by which he is enabled to achieve brilliant effects, have more to commend them than the quality of his tone, which is not notable for beauty or richness. His concerto, written in E Minor, made a promising start, with long-breathed violinistic phrases, but the inspiration seemed to slump somewhat as it progressed, though it recovered itself for an effective finale.

A "Humoresque Oriental" by the violinist was also on the program, which further contained the Bach Chaconne and Handel's Sonata in E. Josef Adler gave helpful support at the piano. H. J.

Margherita Valdi, Feb. 15

Beginning with the difficult Mozart aria, "Dove Sono," from "Nozze di Figaro," Margherita Valdi, a soprano new to New York concert audiences, sang a somewhat curiously grouped program in Aeolian Hall on Wednesday afternoon. Two latter-day opera excerpts, "Elsa's Dream" from "Lohengrin" and the Aria and Gavotte from the Cours la Reine scene of "Manon," with a dozen songs in French, Italian and English, of varied merit, were presented by the soprano. She was assisted in all but one number by Frank Bibb at the piano. The exception was Dorothea Bigelow's "My Lilac Tree," which the composer accompanied.

Miss Valdi is said to be a pupil of Jean de Reszke and to have had operatic experience on the Riviera. Her voice proved one of attractive quality, fresh and musical when not lacking support, as in some of her highest tones. Insufficient mastery of the breath apparently prevented the soprano from bringing her native gifts to their best uses, but she disclosed an agreeable appreciation of qualities of style. Certain mannerisms and gestures detracted from, rather than enhanced, her interpretations. She was very cordially applauded, and was the recipient of floral tributes. O. T.

Max Jacobs String Quartet, Feb. 16

As one of the series presented by the Adolph Lewisohn Free Chamber Music Education Course, the Max Jacobs String Quartet gave an interesting program of chamber music at Hunter College on the evening of Feb. 16. The Quartet, composed of Max Jacobs, first violin; Hans Meyer, second violin; Carl Binhack, viola, and Bernard Altschuler, cello, and played with intelligence and an excellent sense of rhythm Mozart's Quartet, Op. 21, one movement from a Tchaikovsky Quartet, Rimsky-Korsakoff's Russian Dance, a Valse by Nedsal and Grainger's "Molly on the Shore." The Quartet attracted a considerable audience, which was genuinely appreciative. L. B.

Moore-Kortschak, Feb. 16

Sonatas by Beethoven, Mozart and Gabriel Pierné constituted the program given by Francis Moore, pianist, and Hugo Kortschak, violinist, at their concert at Aeolian Hall on Thursday evening of last week. The two artists obviously approached their task in a spirit of sincere desire to do full justice to the

composers' intentions and displayed a knowledge of many points in regard to the art of ensemble playing.

There was greater unanimity in attack and phrasing than in reaction to the significance of the music, and it may be said that the piano part in general was more colorful than the violin playing. A certain lack of vitality militated against the effect of the program, in which the spirit of the Mozart Sonata in B Flat was perhaps most happily caught. A numerous audience applauded liberally. H. J.

Serge Prokofieff, Feb. 17

The second New York recital of the week by Serge Prokofieff was given in Aeolian Hall on Friday evening of last week. His perfunctory performance of Beethoven's Sonata in A, Op. 101, was almost flippant in effect. The impression was created that the first half of the program, consisting of this Sonata, two of the shorter Schumann pieces and Chopin's E Major Etude, Op. 10, No. 3, was merely a grudgingly thrown sop to Cerberus. Even in his treatment of Scriabine's Poem, Op. 32, the inherent beauty of the composition came far short of being realized.

When he reached his own compositions, however, Mr. Prokofieff played with the usual verve and abandon that they stimulate in him. The Gavotte, Op. 32, with its bizarre dual-tonality and the "Suggestion Diabolique" were both entertaining, but as he proceeded in his Second Sonata, his Opus 14, the listener became more and more impressed by the paucity of really musical ideas and the repetitious adherence to a limited range of devices. There are certain restless, "jiggly" figures and glissando effects that seem to appeal very strongly to him and he uses them, variously colored, over and over again in his compositions in a singularly unresourceful manner. His encores ranged from pieces of his own to a Beethoven-Seiss "Contra-Dance." H. J.

Eläise Gagneau, Feb. 17

Eläise Gagneau, a *soi-disant* contralto, made her first recital appearance in Aeolian Hall on the afternoon of Feb. 17. Just why the possessor of such a charming soprano voice as that of Mme. Gagneau, should wish to call herself a contralto, is not easy to understand, but that may be beside the point. The singer offered a group of Italian pieces including "O Don Fatale" from Verdi's "Don Carlos," a group of Brahms, one of Russian songs,

[Continued on page 49]

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place.
Tel. 1615 Decatur.

THE Morning Choral conducted by H. S. Sammond, shared with John Barnes Wells, tenor, and the Corinthian Quartet in the success of a concert for the benefit of the Deaconess' Home of the Methodist Episcopal Church, in the Music Hall of the Academy, on Feb. 13. Good singing, pleasing tone, artistry and real humor were thoroughly blended to the very evident delight of a large responsive and interested audience.

The singing of the Morning Choral, a steadily progressing choir of women, gave real pleasure. Compositions by Caccini, Busch, Bemberg-Spross, Cole-ridge-Taylor, Kramer and others were part of the choral program. "Candle Lightin' Time," by Coleridge-Taylor, with a well sung incidental solo by Isabel F. Longbotham, was warmly applauded, an encore being demanded. The incidental solo singing of Hazel Bouton in "The Last Hour" by Kramer, and that of Irene Coxon in "The Prince and The Maiden," were notable.

Mr. Wells sang artistically, and with wit and humor. After singing a group of songs by Lalo, Staub and Harris, he appeared in a second group in which his own compositions were featured. In the encores which followed this second group, five additional songs—fresh examples of brightness and fun—were given.

The Corinthian Quartet—Mr. Weismann, Mr. Dietz, Mr. Koempel and Mr. Washburn—sang in excellent style, and had to give several encores. Years of

singing together have developed an excellent ensemble on the part of these artists. Among the features of their program were "To Celia," Buck's "On the Sea," and Vandevater's "Sunset."

The Apollo Club with the assistance of Otilie Schillig, soprano, and Erwin Nyiregyhazi, pianist, appeared in an attractive concert at the Academy on Feb. 14. The seating capacity of the Opera House was fully occupied and there were many standees.

The singing of the ninety male voices, comprising the active membership of the Apollo, under the able leadership of Dr. John Hyatt Brewer, was worthy of the reputation attained by this club. Numbers by Buck, Burleigh, Rischer, Gounod, and other composers were sung.

Mr. Nyiregyhazi in his piano solos, displayed animation and finished technique. Leschetizky's "Etude Héroïque," Liszt's transcription of "Rigoletto" themes, the Chopin Berceuse, and Liszt's Twelfth Rhapsody, were included in his program. Miss Schillig sang numbers by Rachmaninoff, Auber, Hummel, Macfadyen, Hartmann, and Bibb. Both artists were repeatedly encored.

Marguerite D'Alvarez, contralto of the Chicago Opera Association appeared as soloist with the University Glee Club, Edward A. J. Zeiner, conductor, and the Chaminade, Emma Richardson-Kuster, conductor, in an attractive program at the Academy on Feb. 17 for the benefit of the Children's Museum of Brooklyn.

Mme D'Alvarez delighted the large audience by her graphic, vivid singing of numbers by Sibelius, Chausson and

Saint-Saëns. The aria "Mon Coeur s'Ouvre à ta Voix," from "Samson et Dalila," and encores had to be given. Two Spanish love songs, the Seguidilla from "Carmen," and numbers by Beaumont, Rameau and Respighi were also sung by the artist.

The University Glee Club's music included the "Viking Song," and Scott's "Old Road," and the Chaminade was heard in H. A. Mathew's "Sweet and Low," and Mabel Daniels' song-cycle "In Springtime," in which the incidental solo was delightfully sung by Mrs. Steere Mathew. The two choirs, conducted alternately by Mme. Kuster and Mr. Zeiner, also sang several numbers. Mr. Lindquist sang effectively the incidental solo in "Carry Me Back to Ol' Virginny." Mrs. Amelia G. Clarke, Pauline D. Gold and Randolph P. Hanson were excellent accompanists.

This week's oratorio given by William C. Bridgman's choir at St. James' Episcopal Church was Haydn's "Creation," sung on Sunday afternoon, February 19. Olive Marshall, soprano; Henry Moeller, tenor, and Edgar Schofield, bass, as soloists contributed, with the consistently good work of the choir, to a successful performance.

Nelle Richmond Eberhart, who has taken a house on Washington Avenue, Brooklyn, has been giving a series of musicales on Sunday afternoons. Two recent guests of honor were Yvonne de Tréville, coloratura soprano, and Charles Wakefield Cadman; and the music on this occasion was drawn largely from the works of this composer. Florence Otis, soprano, sang in addition to a Russian group, his "Dream Tryst," "From the Land of the Sky-blue Water" and "The Moon Drops Low;" Constance Eberhart, "The Fount of Bimini," "The Spring Song of the Robin Woman," and the "Canoe Song." Mr. Cadman himself played excerpts from the new opera he is finishing and the four numbers of his "Oriental" Suite.

Levitzki, Back from Tour, Tells of Music Famine in Orient

MUSICAL news from many countries; from the cities of Australia and New Zealand and from Bombay, Calcutta, Aden and Cairo was brought back to New York by Mischa Levitzki, a few weeks ago, concluding a world-encircling tour which consumed the greater part of a year. The pianist paid a brief visit to Naples and spent five weeks in Paris, "playing," as he said, but not "playing the piano." In fact his concert performances were confined to engagements in Australia and New Zealand.

"There is a warm and enthusiastic welcome for every artist who goes to Australia," said Mr. Levitzki. "I was surprised to find so ardent a hunger for good music in a land so far away from the world centers of music. The best illustration of their desire for good recitals is the capacity attendance which every performer of any merit attracts. Heifetz was in Sydney when I arrived and he gave in three weeks, nine concerts to capacity audiences in the Town Hall which holds about 3,500 persons. That is a recital practically every other day which is a test of a community's love of music."

"During the next three weeks," continued the pianist, "I followed exactly the same schedule—nine concerts in three weeks—and each one played to a capacity house. Many of the audiences were the same persons who came time after time. I grew to know the friendly faces in the first rows and in the seats grouped about the piano on the stage. And after my second concert I began to receive mountains of letters requesting me to play the favorite numbers of individuals in the audience. The interest taken was tremendous. Heifetz had the same experience."

The visit of Nellie Melba to Australia was the great event of the season, the pianist said, because the Australians know her as one of themselves. Clara Butt likewise had a great reception and played to capacity audiences with crowds in line for tickets long before the box office was opened.

To the Picturesque East

The Australian performances concluded the professional portion of Mr. Levitzki's world tour. "I was tired and not eager to play again in public for a long time. You see I had played a full season in the United States and then started out immediately upon another full season on the other side of the world. I wished to avoid becoming stale. My tour was intended mainly as a rest in any case, and for the rest of the trip I settled down to enjoy myself."

From Sydney Mr. Levitzki started west, stopping at Colombo and visiting the tropical interior of Ceylon. From there he went to India and divided several enjoyable weeks between Bombay and Calcutta, embarking at last for



Mischa Levitzki, Pianist, Who Returned Recently from a World Tour of Nine Months During Which He Visited Many Countries

Aden in Arabia where he stopped for several days to explore the picturesque sights of the town. At Port Said on the Suez Canal he disembarked and from there went to Cairo by train to arrive during a flourishing season of opera.

Opera in Cairo

"There were two companies giving opera in Cairo," said Mr. Levitzki, "one French and one Italian. The Italian

company was rather ragged and faced difficulties in being forced to give performances in the Kursaal, where the atmosphere was anything but operatic and savored rather of the cheap music-hall. There were however one or two exceptional artists in that company. The individual efforts were good but not sufficient to overcome the mediocrity of the orchestra and the production. There was one young tenor, in Borazelli, who gave a remarkable performance in 'Rigoletto.' He was very young and lacked experience but his voice was exceptionally beautiful. I heard a good performance of 'Madama Butterfly' by the same company."

"At the regular Opera House, where 'Aida' had its first performance, a really fine French company was holding forth. I heard 'Werther' given one of the finest performances I have ever witnessed anywhere. It was superb as to orchestra, singing, acting and settings. Opera flourishes in Cairo and the audiences are large; partly no doubt, because there is absolutely no concert life. The city offers opportunities of the richest nature for visiting artists. A dozen residents assured me that a good musician could fill houses regularly and that I was foolish not to give several recitals as long as I was there. They are hungry for music in Cairo. The same situation holds true in a lesser extent in Bombay, Colombo and other Oriental cities where there are large European populations. Only once in a great while does an artist visit them and satisfy their hunger for good music."

From Egypt, Mr. Levitzki journeyed to France by way of Naples where he stopped for a short time and visited the ruins of Pompeii. In France he went directly to Paris where he spent the next five weeks.

"Most of the time in Paris," continued Mr. Levitzki, "was spent in recreation. I did not work or play in public but I heard a great deal of music. A

few things stand out in my memory as exceptionally fine. First of all was a concert given by the Capet Quartet, which is nothing short of marvelous and ranks certainly with the best chamber music organizations in the world. The concert lives in my memory as one of the wonderful musical experiences of my life. It is seldom that one whose business is music is tremendously stirred by a musical performance, but the playing of the quartet would take any musician off his feet."

Paris Performances

"At the Opéra Comique I heard a moving performance of 'Orfeo' with the tenor Anseau in the leading rôle. He gave an extraordinary performance. His singing and acting were exceptionally beautiful. At the same house there was an unusually fine representation of Mozart's 'Don Juan,' and a young singer named Raymonde Visconti who has a fine voice, gave the best interpretation of the title rôle of 'Louise' I have ever seen. The Opéra can not offer so good a record. It seems to have fallen off and become an institution decidedly second to the Opéra Comique. I heard concerts by all four of the great Paris orchestras and can say without qualification that the orchestras in this country are decidedly superior. The orchestral concerts in Paris are mediocre just now. Of the later composers, four seemed to be played more frequently than any others. These are Debussy, Dukas, Ravel and Reynaldo Hahn. I heard Mischa Elman give an excellent recital and I believe that covers the extent of my musical experiences in Paris."

"It is difficult," he concluded, "to give all the impressions of a trip which took in so many countries and included so many experiences. It was a fine adventure and the professional part not the least interesting."

More Entries for Intercollegiate Glee Club Contest

Increasing interest in the Inter-collegiate Glee Club Contest to be held in Carnegie Hall on March 4 is manifested by applications for admission from Glee Clubs representing Bowdoin College, Carnegie Institute of Technology, University of Michigan, Institute of Technology, Lafayette College, Cornell University, Stanford University, Tulane University of Louisiana, Union College, and Washburn College. It is expected that these contests will soon have to be sectionalized geographically in order to give all of the Colleges an opportunity to compete. Previous entries were from Harvard, Yale, Amherst, Dartmouth, Columbia, New York University, Princeton, University of Pennsylvania, Penn State, and Wesleyan. The University Glee Club of New York City has furnished a new challenge cup which must be won three times before it becomes the permanent property of the winner.

Montclair, N. J., Hears Heifetz

MONTCLAIR, N. J., Feb. 18.—A capacity audience greeted Jascha Heifetz at the Montclair High School on Feb. 10, and attested in no uncertain way its delight in the artistry of the young violinist. Mr. Heifetz attracted the largest throng yet assembled in the concert series this season. The program included Bruch's Concerto in G Minor, Saint-Saëns' "Rondo Capriccioso," and several shorter numbers. The accompaniments were artistically played by Samuel Chotzinoff. P. G.

D'Alvarez to Visit Havana

Marguerite D'Alvarez, contralto, has been engaged by the Sociedad Pro Arte Musical for three recitals in the National Theater, Havana, Cuba, in February, 1923. She has also been re-engaged by T. Arthur Smith, Inc., for the Ten Star Series in Washington, D. C., for February 5, 1923.

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In the present dearth of such performances, the project of Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion Theaters, New York, to arrange appropriate portions of the score for orchestra to accompany film productions of well-known operatic stories, is a welcome one. Operas, recently presented, were "Tosca" and "Carmen." Other productions are forthcoming, Mr. Riesenfeld indicated recently, despite certain obstacles which must be overcome.

"We contemplate a production of 'Madama Butterfly,'" he says, "for which, as in the other works, a certain

editing of the celluloid drama is necessary. For permission to do this, we have been indebted to the heads of the various film companies who kindly consented to our cutting the previously-filmed plays for the occasion. In the case of 'Butterfly,' however, we find that we may not arrange the Puccini score; at least, so our negotiations thus far have proved. The company which controls the copyright has made very strict provisions.

"The art of the motion picture is very different from that of the opera or even the drama, considered as a spectacle. We find that many of the choicest airs from the scores have to be sacrificed because there is no appropriate action to accompany them. The action of opera is not economical of time, is not compressed as is the motion picture; the action stops and an 'interpolated' aria commands attention. The music-drama is rather different in this respect, but, on the whole, would be unattractive to the picture patron. Yet our pioneer work has served to make two scores in part more familiar."

Service of the Film Theater

Music's contributions to the programs of the film theater have been notable,



Photo by Arnold Genthe

Hugo Riesenfeld, Director of the Rialto, Rivoli and Criterion Theaters, New York

and lately especially so. In arranging music for a second form of feature film, the "animated masterpiece," or drama based on a famous painting, a synthesis of two arts was really accomplished. The

musical accompaniments to films based on Israel's "Bashful Suitor" and Bunne-Jones' "Beggar Maid," produced this season at the Rialto and Rivoli theaters, were very carefully calculated for effect.

"Composers contemporary with the painter are most eligible in arranging these accompaniments," said Mr. Riesenfeld. "For a Watteau picture the music of Rameau or Lully; for a Hals, some characteristic peasant dance by Grieg or other composer. In the case of the 'animated masterpieces,' in which the stories were based upon the figures in each picture, we not only acquainted a percentage of motion picture audiences with works of art, but also with new music."

"Although much has been said before now of the work done by the theater in presenting good music in an attractive way, I think the service is not highly enough estimated. The important point about it is the creation of a standard. The overture in the theater is being raised to a symphonic plane; it is bridging over the ground between the 'popular' march or syncopated number, and the tone poem or suite. Fewer novices in orchestral appreciation to-day, stumbling into a Carnegie Hall concert, for instance, would feel themselves on strange ground. The dancing numbers that form the interludes in the motion picture theaters are of the same family as the ballet company's divertissements. The work of introducing the delights of high and legitimate art to the public is a very engrossing one." R. M. K.

Tito Schipa Is to Go Under the Management of Evans and Salter



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Tito Schipa, Operatic and Concert Tenor

Evans and Salter have announced that they will manage Tito Schipa, tenor, in future and that his first extensive concert tour of the country will be made next season. He will also appear as leading tenor with the Chicago Opera Association, with which he made his American debut in 1919. At the close of the present season, Mr. Schipa is to sail for Italy, where he will spend the summer and will prepare for his concert tour. He will return to America in September, in time to begin his tour on Oct. 2. His early appearances will be made in the East. Mr. Schipa will make Victor Red Seal records exclusively in the future.

Annual Recital for Miss Patterson

Her annual New York recital will be given by Idelle Patterson, soprano, at Aeolian Hall on March 23. Miss Patterson's latest booking is for a recital before the Ladies' Choral Club of Susquehanna University at Selinsgrove, Pa., on March 30. On Feb. 12 she made a successful appearance before the Boston Athletic Club.

Trio of Artists Gives Concert Before Albany Women's Club

ALBANY, N. Y., Feb. 12.—Edgar Schofield, baritone; Helen Campbell Triplett, coloratura soprano, and Harry Alan Russell, pianist, gave a concert last night at the Strand Theater under the auspices of the Albany Women's Club. Mr. Schofield, a former soloist of the Albany Mendelssohn Club, opened the pro-

gram with an aria from "Faust," followed by a group of French songs and a Negro spiritual, "Get Aboard, Children" as an encore. His final group included, Greenhill's "I'm the Pedlar," Kramer's "The Great Awakening" and a Burleigh number. Mrs. Triplett's only number was the waltz from "Romeo and Juliet," with "My Laddie" as an encore. Mr. Russell, who is organist of All Saints Cathedral, played the Mendelssohn Concerto in G Minor, accompanied by the Strand Orchestra, which was also heard in the Fourth Symphony and the March Slav of Tchaikovsky and the Second Hungarian Rhapsody of Liszt. Lee Cronican was accompanist for Mr. Schofield. W. A. H.

New York Début for Miss Nikoloric

A piano recital will be given by Margaret Nikoloric at Town Hall on the afternoon of March 13. This will be Miss Nikoloric's New York debut. She has played in several Western cities as soloist with orchestras, after studying in Europe with such masters as Leschetizky, Lhevinne and Braud, the last a member of the faculty of the Paris Conservatoire.

Diaz to Appear with People's Chorus

The People's Chorus of New York will give its third and last concert of the season, under the baton of L. Camilleri, at Town Hall on the evening of March 16. On the program will be the chorus, "Come with Flowers," from Rossini's "William Tell." Rafael Diaz, tenor of the Metropolitan Opera Company, will be the soloist.

New Russian Violinist to Play Here

A young Russian violinist will make his American debut when Miron Poliakin gives a recital at Town Hall on the afternoon of Feb. 27. Previous to the Revolution, Mr. Poliakin appeared in numerous recitals and concerts in Petrograd and other Russian cities. He toured Denmark, Norway and Germany in concert after his escape from his native country.

Newburgh Audiences Hear Miss Mertens

Audiences in Newburgh, N. Y., have twice heard Alice Louise Mertens, contralto. This season, once in Liza Lehmann's "Persian Garden" and once in "The Messiah." Miss Mertens took part in a concert at the Aurora Grata Masonic Cathedral in Brooklyn on Jan. 14 and in a lecture-recital on "The Evolution of Oratorio" on Jan. 17. On the afternoon of Feb. 11 she sang for the Beethoven Society at the Plaza, and on the evening of the same day she was soloist at one of the Brooklyn churches.

Two prominent singers who have already added Mabel W. Daniels' new song "Glory and Endless Years" to their repertoire are Reinald Werrenrath and Emma Roberts. Mr. Werrenrath introduced the song in New York at a Carnegie Hall recital, when it was received with spontaneous applause at the close of the final group of his program.

Miss Tyrone Sings at Stamford Service

STAMFORD, CONN., Feb. 18.—Ada Tyrone, soprano, was again soloist at a special evening service at the Methodist Church on Feb. 12. Miss Tyrone was heard by an unusually large congregation.

Constance Eberhard Sings Cadman Songs

At St. Mark's-in-the-Bouwerie, Cadman's Indian songs have been used twice within the month by Constance Eberhard. During the singing hour in the Folk Music series, she used "Far Off I Hear a Lover's Flute," "Spring Song of the Robin Woman" and "Her Shadow." The same songs were repeated by request of Dr. Guthrie, when Amy Lowell

read her Indian poem, "Many Swans" at the afternoon service two weeks later. In a concert at Prince Bay, S. I., March 10, Miss Eberhard expects to use Mr. Cadman's "Nausicaa's Song," "Groves of Shiraz" and his new "Streams of Fate."

Virginia Rea, American coloratura soprano, is completing her tour of the Northwest. She will make appearances in Austin, Tex.; Omaha, Neb., and other cities before returning to New York. Miss Rea has appeared within the past few weeks in Evanston and Laramie, Wyo.; Albany, Baker and La Grande, Ore.; Colfax, Walla Walla and Yakima, Wash.; Boise, Idaho, and Vancouver, B. C.

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PORTLAND HAILS VISITING ARTISTS

Oregonians Greet Stanley with Symphony, Gluck, Zimbalist and Griffes Group

PORTLAND, ORE., Feb. 18.—The Portland Symphony, with Helen Stanley, soprano, as assisting artist, was heard in concert, Feb. 8, before a large audience. Mme. Stanley sang, with orchestral accompaniment, the *Micaela's* aria from "Carmen," and the Air of *Lia* from Debussy's "L'Enfant Prodigue" with superb artistic and dramatic effect. MacDowell's Second Suite, Op. 48, and Arthur Hinton's Suite "Endymion" were successfully presented by the orchestra. Carl Denton, conductor, controlled his forces with authority and artistic insight.

Alma Gluck, soprano, and Efrem Zimbalist, violinist, attracted the largest audience of the present musical season at their joint recital on Feb. 2. Every seat in the large Municipal Auditorium was occupied, and both wings as well as the stage were crowded. Mme. Gluck, who was heard in three groups of songs, delighted her admirers with old favorites. Mr. Zimbalist played the *Vieuxtemps D Minor Concerto*; the Wagner-Wilhelmj "Prize Song," and a Fantasy of his own on Rimsky-Korsakoff's "Coq d'Or," in masterly style, afterward responding with several extra numbers. Accompaniments were excellently played by Eleanor Scheib and Harry Kaufman. The concert was under the direction of Steers-Coman.

The Griffes group, comprising Olga Steeb, pianist; Sascha Jacobinoff, violinist, and Edna Thomas, mezzo-contralto, appeared at the Municipal Auditorium on Feb. 3, under the auspices of the Elwyn Concert Bureau. The organization delighted in both ensemble and solo numbers. Miss Steeb, who formerly made her home in Portland, received a cordial welcome, in a group of solos including "Lake at Evening" by Charles T.

Griffes. Miss Thomas, in charming voice, presented four Creole songs, in costume of the early '40s. Mr. Jacobinoff interpreted the "Andante Cantabile" of Tchaikovsky, and Gardner's "From the Cane Brake," delightfully. J. Hutchins of this city played the accompaniments for Miss Thomas and Mr. Jacobinoff in a finished manner.

The Monday Musical Club Chorus presented Harriet Ware's Cantata "Undine," on the evening of Feb. 6 at the Portland Hotel. The work was conducted by Rose Coursen-Reed, and the assisting soloists were J. MacMillan Muir, tenor, and Helen Fromme Schedler, soprano, with Mary E. Bullock as accompanist. The members of the chorus are: Mrs. Edward Clark, Mrs. Percival B. Sibley, Mrs. Gabriel Pullen, Ethel Edick Burt, Mrs. R. H. Tucker, Mrs. Arthur Holderman, Mrs. R. M. Robinson, Beatrice Kimmons, Mrs. Emmett Drake, Alys B. Purdy, Mrs. R. F. Feemster, Mrs. J. Coulson Hare, Mrs. George Schmidt, Mrs. Joseph L. Stoddard, Mrs. H. V. Nolan, Mrs. E. S. Hoak, Mrs. Thomas Roholt, Mrs. S. A. Mulkey, Mrs. R. W. Cary, Elizabeth Johnson, Mrs. B. Banning, Mrs. J. E. Bonbright, Mrs. R. W. Hunner, Mrs. L. H. Hansen, Mrs. Tracy Ray Grove, Katherine Gabriel,

Pavlowa and Dunbar Company Visit Phoenix, Ariz.

PHOENIX, ARIZ., Feb. 18.—Anna Pavlowa, with her Russian Ballet and symphony orchestra, appeared at the Shrine Auditorium, Feb. 3, under the auspices of the Musicians' Club, in a program of great appeal, and was enthusiastically greeted. The house was crowded. The Dunbar English Opera Company gave performances of "Robin Hood" and "Pinafore" at the Elks' Theater, on Feb. 11 and 13, under the local management of Brandon Brothers.

H. M. REDEWILL.

J. Uly Woodside, baritone, sang at a thé musicale given by Mr. and Mrs. Frederick H. Haywood on Feb. 15.

Mrs. J. P. Schroeder, Mrs. Fred Jewett, Cinita Nunan, Mrs. R. S. Shaw, Mary Ellen Mullen, Sibyl Taylor, Mrs. J. Thomas Leonard, Mrs. E. M. Ringer, Mrs. W. E. Robinson, Mrs. L. M. Leland, Marie C. Dooley and Louise Hobberger.

The MacDowell Club program of Feb. 7 at the Hotel Multnomah was presented by Kathryn Sryslar Street, contralto; Jane Thatcher, pianist; Margaret Notz, pianist; Rex Underwood, violinist, and George Hotchkiss Street, baritone.

The fortnightly meeting of the Cadman Musical Club was held on Feb. 7, at the home of Mrs. Chester Robbins. Mrs. Robbins and Mrs. George E. Jeffrey were hostesses, and the program was in charge of Mrs. Richard Mulholland. Works of nineteenth century composers were presented. Mrs. Charles Moody and Mrs. C. W. Fielding read biographies.

The Eichenlaub Ensemble of twenty-five violinists under the leadership of Frank Eichenlaub, was heard at the Civic concert in the Public Auditorium on Sunday, Feb. 5. Phyllis Wolfe appeared as soloist, and Mary Nullock as accompanist. Frederick W. Goodrich played several numbers on the organ.

The Oregon Chapter, American Guild of Organists, held its regular monthly meeting at the Y. W. C. A., at noon on Feb. 7. William R. Boone gave an interesting address on artistic accompaniments.

IRENE CAMPBELL.

Pasadena Club Presents Members in Own Works

PASADENA, CAL., Feb. 18.—Composer members of the Tuesday Musicales were presented in recital on Feb. 7 at the Vista del Arroyo. The club members represented were Sarah Coleman Bragdon, Mrs. Hugh McFarland, Mrs. E. R. Rathbone, Mrs. Maud Joannes and Ruby Edgecomb. Numbers for voice and piano, as well as two chamber works, were included. The proceeds will be used to send a delegate to the convention of musical clubs in San Francisco in April.

M. SINCLAIR.

RECITALS IN SAN DIEGO

Penelope Davies and Henry Souvaine in Week's Music—New School Program

SAN DIEGO, CAL., Feb. 18.—San Diego recently had an "Ampico" week under the auspices of the Thearle Music Company. Concerts were given before nearly every large club of the city and in almost every large school by Henry Souvaine, pianist, and Penelope Davies, soprano, and at the conclusion of the week's recitals a joint concert was given at the Spreckels Theater. The programs with one exception were lecture-recitals.

Glenn H. Woods, director of music in the Oakland high schools, who has recently been appointed music director of the schools of California by the State Board of Education, visited the San Diego schools recently. Mr. Woods plans to confer with teachers and officials throughout the State regarding necessary changes to be made in music studies, and will make a survey during the next four months. Mr. Woods was enthusiastic in his praise of the work in both the elementary and high schools of this city.

W. F. REYER.

BELLINGHAM, WASH.—Pupils of J. S. Carrick recently gave a piano and organ recital in the Broadway Presbyterian Church: Mrs. Greer, Doris Young, Margaret Witter, Laura Young, Ethel Ginger and Lowe Bartruff, piano, and Elgie Otly, organ. Margaret Inge, assisting violinist, played two compositions by Mr. Carrick, *Reverie* in E Flat and *Andante Con Moto*, with Mr. Carrick at the piano. Mr. Carrick, tenor, sang two solos, Miss Ginger playing the accompaniments. Sarasate's "Navarra," for two violins, was played at the American Theater recently by Eleanor Mehmert and Marion Ells, both pupils of Arthur Vaughan of Seattle. Miss Ells is the daughter of Mr. and Mrs. H. H. Ells of this city.

Among the new artists announced for next year by Annie Friedberg is Helen Bock, a Philadelphia pianist from the studio of Constantin von Sternberg.



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Letters of Wagner and Nietzsche Relate Story of the Friendship

[Continued from page 13]

to add some exclamation marks. How the erstwhile lover of "Tristan" will weep when he thinks of this allegation of a purloined bone! Whatever the merits of assertion and counter-assertion it is only just to suggest that neither Wagner nor Nietzsche thought of such things. Their tragi-comedy was built of other things; of incompatibility, of individual bigness, of the paralyzing ego.

Wagner in Bayreuth

The book tells of the misunderstandings and the estrangement that followed Wagner's removal to Bayreuth. It demonstrates Wagner's readiness to uphold his friend and his friend's readiness to sacrifice his time and energy to the Wagnerian cause so long as he believed wholly in that cause. Then came the day when the breach widened. Wagner is seen to be exacting in friendship, a little imperious. Events and misunderstandings conspire to prevent the steps of Nietzsche toward reconciliation. It is Baron Gersdorff who relates that Wagner in Bayreuth "literally raved and declared in endless repetition how dear my brother," the words are those of the narrator, "was to him, but that Nietzsche always held back and preferred to go his own way." A visit to Bayreuth did not disperse altogether the gathering clouds, although letters of warm friendship were subsequently exchanged.

Things drifted on until the Bayreuth Festival of 1876 and Nietzsche was attracted once more to the side of Wagner. This was the beginning of the end. "I made the mistake of going to Bayreuth, with an ideal in my breast, and was, therefore, doomed to suffer the most bitter disappointment," Nietzsche afterward declared, "The preponderance of strong spices, the ugly and the grotesque thoroughly repelled me." Frau Foerster-Nietzsche finds that "the rare souls of 1872" were missing from the Festival of 1876. "It seemed as if the entire leisure rabble

of Europe had met here and everyone was free to go in and out of Wagner's own house as if the entire Bayreuth undertaking was some new and fascinating sort of sport." The sentence is transcribed in the words of the translator. Despite the implication of what follows one hesitates to charge Nietzsche with similar thoughts on the "leisure rabble." One looks for motives other than snobishness in considering the end of a friendship. "I no longer recognized Wagner," Nietzsche wrote, "or rather I realized that I had been cherishing in my mind an ideal portrait of the Wagner I thought I knew." Of the "Ring" he charged that the music was "addressed to inartistic persons; all possible means are employed by which an effect can be created. It is not an artistic effect that is achieved, but one operating solely upon

the nerves." Nietzsche left before the Festival was over and he was full of disappointment. His sister vouches for it that his eyes were filled with tears.

"Parsifal" Brings Trouble

One more attempt the friends made to capture again the happiness of Tribschen days. They met at Sorrento and as they walked along the Italian coast one evening Wagner began to talk of "Parsifal." He spoke of it as a personal religious experience, not as an artistic conception. But it must be left to the narrator to finish the tale.

"My brother had the greatest possible respect for sincere, honest Christianity, but he considered it quite impossible that Wagner, the avowed atheist, should suddenly have become a naïve and pious believer. He could only regard Wagner's alleged sudden change of heart as having been prompted by a desire to stand well with the Christian rulers of Germany and thus further the material success of the Bayreuth undertaking. My brother was confirmed in this belief

by a remark Wagner made when referring to the unsatisfactory attendance at the first Festival, almost angrily, he exclaimed: 'The Germans do not wish to hear anything about gods and goddesses at present, they are only interested in something of a religious character.' Nietzsche accepted the silent breach, Sunown at Sorrento brought the real parting. Of the events that followed the book concerns itself but little.

It was many years later that Frau Foerster-Nietzsche expressed the belief that had Wagner been twenty years younger, Nietzsche would have converted him to his own way of thinking. "I also hoped and believed that at one time," answered Nietzsche, "but then came 'Parsifal' and destroyed all hope, yea, every possibility of such a thing. In the meantime I had recognized the fact that my faith in Wagner was based upon an error; we were too essentially different in our innermost natures, and this was bound to cause a separation sooner or later." That is, after all, the whole story of the quarrel.

Raisa and Rimini Round Out Their Sixth Season with Chicago Forces

(Portrait on front page)

ROSA RAISA AND GIACOMO RIMINI, the dramatic soprano and baritone who are among the most popular members of the Chicago Opera Association are rounding out their sixth continuous year with the organization. Mme. Raisa was a member of the company in 1914-1915, but was absent the following season. Both artists have been heard in new rôles besides old favorites this season, and both will go on the extended tour which the company will make, ending in Wichita, Kan., on April 22. The plans of Mme. Raisa and Mr. Rimini for the summer and for next season are as yet undecided, being contingent to a large extent upon the program of the Chicago organization, but it is probable that they will again be heard in South America where both have filled successful engagements in previous seasons. Last September they took part in

the South American premiere of Mascagni's latest opera "Il Piccolo Marat," presented by the Mocchi company in Buenos Aires on Sept. 29. One of the most interesting performances in which both singers were heard during the engagement just coming to a close in New York, was the revival of Puccini's "Girl of the Golden West" which had not been heard in the metropolis for a number of seasons. Mme. Raisa took the name-part created here by Emmy Destinn, and Mr. Rimini played *Jack Rance*, one of Amato's most important rôles at the Metropolitan. Mme. Raisa was also heard for the first time in New York as *Elizabeth* in "Tannhäuser." Mme. Raisa and Mr. Rimini were married in 1920.

NEW ARTISTS IN PROGRAM ARRANGED BY BYRD MOCK

Sponsor of Washington Memorial Teas
Entertains Friends in New York

Willem van der Andel, a new Dutch pianist; Sam Furedi, Hungarian 'cellist, recently arrived in the United States; Enzo Serafini, Italian baritone, and Anita D'Arcy Vargas, American soprano, united in giving a program of unusual merit on the evening of Feb. 15 at the Waldorf Astoria when Miss Byrd Mock, Washington musician and sponsor of the Memorial Concert Series in that city, entertained a group of her friends during a visit to New York. The artists and guests met at the conclusion of the program.

One of the features of the program was the playing by Sam Furedi of Popper's Gavotte. The 'cellist, who was a pupil of the late head of the Budapest Conservatory, displayed unusually fine technique. He also played Tchaikovsky's "Chanson Triste," a Röyer Serenade and Pergolesi's "Tregonne." Miss Vargas opened the program by singing Bishop's "Lo! Here the Gentle Lark" for which Paul Henneberg furnished an excellent flute obbligato, and David's "Charmant Oiseau." Her singing was finished and pure in tone. Mr. Van den Andel gave excellent interpretations of a Chopin Prelude and Scherzo and Paderewski's

Minuet. Serafini sang with vigor and style a Vinobelli song, a Creengo Tarantella, and the "Largo al Facotum" from "The Barber of Seville." The artists, who are friends of Miss Mock, herself a violinist and writer on musical subjects, provided the program as a tribute to her. Olga Stern acted as accompanist for Mr. Furedi, Virginia Holmes for Miss Vargas and Mr. van den Andel for Mr. Serafini.

Miss Mock's Memorial teas are given once a month in Washington in memory of noted statesmen, musicians, artists, writers and patriots, and each program includes several musical numbers.

Boston Music Lovers' Club in Monthly Concert

BOSTON, Feb. 18.—The Music Lovers' Club held its monthly meeting in Steinert Hall, on Tuesday morning, Feb. 14, in honor of Lincoln. De Ross McAllister, tenor, sang E. R. Noyes' "Lincoln Aria," and "O Captain, My Captain" with cello obbligato by Gladys Berry. Hazel Clark Leonard, violinist, with Alice Eldridge Bascom, accompanist, acceptably contributed pieces by Sjogren, Schubert, Vieuxtemps and E. R. Noyes. Wilhelmina Wright Calvert, soprano, sang with artistry William Lester's song cycle "Out of the East." Alice Eldridge Bascom, pianist, was heard in compositions by MacDowell, Debussy and Saint-Saëns, and Charles Bennett, baritone, in songs by Carpenter, Harty, Hughes and uilter. Mr. McAllister closed the program with the "Flower Song" from "Carmen" and the old English ballad, "I Passed by Your Window." Mme. Edith Noyes Greene accompanied with precision and authority. The guests of honor on the occasion of this morning's musicale were: Sarah Fisher Wellington, Charles Bennett and Mr. McAllister. W. J. P.

Louis Dornay to Make New York Début

Louis Dornay, tenor, is to give his first New York recital at Aeolian Hall on the afternoon of March 14, with Betsy Culp at the piano. This Dutch tenor of French descent has sung at Covent Garden in London and many other opera houses abroad.

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Musical America's Open Forum

Communications not accompanied by the full name and address of the sender cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Editor MUSICAL AMERICA.

Bowing to Jane

To the Editor of MUSICAL AMERICA:

You behold me abased, humiliated, at the feet of Jane of Jersey City, pleading for her forgiveness. How could I have dared to describe her as a clodhopper—she whose soul is inspired with so ardent a passion for good music that she will not even forego her dinner for it? It moves one almost to tears to contemplate the attitude of contemptuous indifference that we as a community of opera-goers adopt towards Jane and the hundreds of others who are obliged, as she avers, to bolt their food whenever they desire to go to the theater.

Surely, while Jane eats, the opera ought to stand still! We have managed already in New York to delay the starting-hour of concerts unconscionably, and now I begin to perceive the reason. It is clearly due to the influence of our Janes of Jersey City, in their excessive devotion to the cause of good music. Let the great work go on! Let opera—let everything wait—until Jane has had her dinner! Then possibly we shall be able to listen to a musical score now and then in something resembling peace.

HAWKINS II.

New York City, Feb. 19, 1922.

More Bach

To the Editor of MUSICAL AMERICA:

Does not the fact that the B Minor Mass of Bach had not been heard in New York for over twenty years, until presented by the Schola Cantorum on Feb. 8, give pause to serious musicians? Of course, the Mass, on account of its monumental difficulties, is beyond the abilities of most choral bodies, almost beyond those of the Schola Cantorum as a performance far from flawless proved, but what of the quantity of motets, most of which are of heavenly beauty? There are sacred cantatas for every Sunday in the year besides all holy days and single ones for special occasions. Bach, you know, had to "make his own," he couldn't just write to a publisher to send him a bunch of anthems and cantatas, and the result is an inexhaustible mine of incomparable music.

But how many musicians are there in the vast city of New York, which has so much to say about its greatness and whose mayor is such a patron of the arts, who know a note of "Jesu, Priceless Treasure," for instance, or "Lord, as Thou Wilt?" But then, if nobody ever sings them, how are we to become familiar with them, for not everyone can make a pilgrimage to Bethlehem every year?

Isn't there any well-disposed millionaire who would subsidize a small chorus and a small orchestra to give a couple of concerts every season exclusively of Bach's music? The layman might shudder at first as most people think of Bach as a dry, mathematical, "classical" composer, but if they had a chance to know the sublime Bach of the Motets and the merry, mischievous Bach of the Suites, how differently they would feel after a time. Why do the Friends of Music waste their time with the truck that they have done this year, when they so delightfully did Bach numbers last year?

Or is it that the New York (alleged) music-lover likes to go 'round like a squirrel in a wheel, always hearing Berlioz' "Carnaval Romaine" and the "Pathétique" Symphony?

Bach wrote a cantata, "Sleepers, Awake!" Wouldn't it be a good idea if they did?

BACH FAN.

New York City, Feb. 20, 1922.

A Word to the Wise

To the Editor of MUSICAL AMERICA:

Now that the engagement of the Chicago Opera Association is drawing to a close and since the management has announced that it is a farewell, would it not be wise for those in power at our own opera house to give a thought to the situation and discover wherein lay the cause of the interest which New York has shown in the performances of the Chicago organization and cast a balance of superiorities and inferiorities?

I personally have enjoyed the visits of the Chicago company ever since they began coming here, but, as I heard a

prominent New York musician say recently, "You have to go to the Chicago Opera in order to see how good the Metropolitan is."

This really seems to be the truth. We rail at the lack of variety at the Metropolitan, the superabundance of Verdi and Puccini, the somewhat ill-chosen "novelties" and the lack of such standard classics as "Orfeo" and "Don Giovanni," and we quote the varied fare that Chicago has given us, but as a matter of fact, if we had the Chicago people always with us, we'd get as tired of them and their operas as we do of the eternal "Bohèmes" and "Aidas" served at Broadway and Thirty-ninth Street.

In defense of our own, one should realize several vastly important points in the matter of management, apart from the repertoire and personnel. The performances at the Metropolitan begin on the dot of the scheduled time, those at the Manhattan when they get "good and ready," usually fifteen minutes to half an hour after scheduled time. The intermissions at the Metropolitan are of reasonable length, those at the Manhattan are usually interminable. And last but not least, when you go to the Metropolitan, you hear the opera for which you bought your seats; at the Manhattan, you don't know what you are going to hear until the curtain rises. In the lat-

ter connection, a friend of mine went recently to the Manhattan to hear "The Love for Three Oranges," and not until he was in his seat and the orchestra began the opening bars of "Traviata" had he any idea that the bill had been changed! This wouldn't have happened at the Metropolitan, where in fourteen weeks only three substitutions have been made.

Of the details of the performances, it is not necessary to say much. Most of the scenery and accessories used by the Chicago company are abominable and much of it is ludicrous. The Metropolitan does make glaring mistakes and inexcusable anachronisms, but its settings and productions in general would be hard to surpass.

In the matter of personnel, the balance is probably in favor of the Metropolitan. They do not do as well as they might, by any means, and everyone knows that opera-house politics are responsible for the non-engagement of many fine singers and the retaining of a number of inferior ones, but average them up and see what happens.

Hear the conclusion of the whole matter. Cannot—or rather will not—the management of the Metropolitan see that their performances are so exceedingly fine that there is no adequate reason for their not going one step further and making them impeccable? Or do they feel that standing so far in advance as they do, that "they should worry"? The financial question is a vi-

tal one, undoubtedly, and operas like "Orfeo," "Iphigenia" and "Fidelio" may not "draw," but wouldn't, say, a performance or two of "Aida" or the eternal "Forza del Destino" pay for one performance a year each of these other master works? And surely there are enough music lovers in this vast city to fill the house once a year to hear these operas, especially if they were announced as being the only ones to be given and put on non-subscription nights. Adsit omen!

OPERA LOVER.

New York City, Feb. 18, 1922.

A Goossens American Première

To the Editor of MUSICAL AMERICA:

In two paragraphs of your issue of Feb. 11, a coming performance of Eugene Goossens' sonata for violin and piano is referred to as "the first hearing in this country" (page 2) and "the American première" (page 13).

It is becoming increasingly dangerous for New York performers to assume that because a new work has not been publicly performed in New York it has not been publicly performed anywhere else in the country. The Goossens Sonata was presented by Mrs. Durrett, violinist, and Mrs. Lidbury, pianist, at the Echota Trio chamber music concerts in Niagara Falls, N. Y., and Buffalo on Dec. 7, and Dec. 10, respectively. "Mephisto's Musings" in your issue of Dec. 17, contained a reference to the Buffalo performance.

Very possibly this sonata was presented before American audiences at a still earlier date; but this will show that the performance announced for Feb. 19, though it may be the first in New York, is certainly not the first in the country.

F. A. LIDBURY.

Niagara Falls, N. Y., Feb. 19, 1922.

The Goldman Band

TO THE EDITOR OF MUSICAL AMERICA:

I am sure you will be glad to learn that the Goldman Band is now planning a tour of the country which is scheduled to start in October, shortly after we have finished with our next season at Columbia University. It was Mr. Freund who first told me that we must broaden the scope of our work and, while we were anxious to do it before, it was almost impossible to think of such an undertaking, because of the high cost of traveling and the salaries of the musicians.

Prospects look very good at this time and we are earnestly at work with our plans now.

Mr. Freund's advice and suggestions have always meant a great deal to me and I am deeply grateful to him for the interest that he has always shown in my work.

EDWIN FRANKO GOLDMAN.

New York, Feb. 20, 1922.

How Annie Friedberg Introduced Myra Hess

To the Editor of MUSICAL AMERICA:

I wish to thank Mephisto for the wonderful article that he wrote and unconsciously gave me such high praise when he referred to the manner in which the English pianist, Myra Hess, had been introduced. You will undoubtedly know what it means for an artist and also for the manager, especially as he has expressed my own policies which I have followed since I became a manager ten years ago, and which have proved successful in the past.

I have brought a great many new artists before the American public and have been highly commended by New York, Boston and other papers for not overrating and not heralding them, but giving the critics, whom I call authorities, the privilege to judge for themselves.

Another example of this was Myra Hess, who came modestly, like Carl Friedberg five years ago, and stepped into prominence after the first hearing. I am very happy to say that Mephisto's prophecies are being realized now, as inquiries for engagements for this and next year for this sterling artist are coming in from every part of the country.

Let me thank Mephisto again for his unsolicited recognition which he gave to a "poor lady manager."

ANNIE FRIEDBERG.

New York, Feb. 19, 1922.

Serves Its Purpose

To the Editor of MUSICAL AMERICA:

The Rushville Public Library had never subscribed to your paper, but it is doing so now, and it is serving its purpose excellently for my high school class for current events.

SARAH I. MCCONNELL,
Supervisor of Music.

Rushville, Ind., Feb. 18, 1922.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

How to Pronounce Them

Question Box Editor:

Will you please tell me the proper pronunciation of: 1. "Rachmaninoff." 2. Jeritza. 3. Chaliapine?" MRS. B. S. Welch, W. Va., Feb. 17, 1922.

1. "Rachk-mah-nee-noff." (The "ckh" guttural, the accent on the second syllable.) 2. "Yeh-ritt-zuh." (Accent on second syllable.) 3. "Sholl-yuh-peen." (Accent on first syllable.)

???

The Volga Boatmen's Song

Question Box Editor:

Can you tell me whether or not the Volga Boatmen's Song has been used as a theme in some big orchestral work?

G. E. H.

Cincinnati, Ohio, Feb. 18, 1922.

Yes. It is used in one of Glazunoff's orchestral suites, and if memory serves, the cello section has the melody.

???

Gounod's "Gallia"

Question Box Editor:

Will you kindly tell me the origin and story of Gounod's "Gallia?" X. Y. Z. Aberdeen, S. Dak., Feb. 15, 1922.

The work was written to order for the opening of the International Exhibition in London in 1871. It was first performed in the Albert Hall, London, on May 1, of that year. There is no particular "story" to the cantata, though the general spirit of it is supposed to be a lamentation for France over her then recent defeat by Germany.

???

More Pronunciations

Question Box Editor:

Will you please give me the proper pronunciation of the following names: 1. Darius Milhaud; 2. Georges Auric; 3. Francis Poulenc; 4. Arthur Honegger; 5. Germaine Tailleferre; 6. Louis Durey; 7. Erik Satie? P. E. Dallas, Tex., Feb. 19, 1922.

1. "Dah-ree-eus Meel-o"; 2. Zhorzh O-reek; 3. Frahn-seee Poo-lonk" (This is approximate only, as the French nasal "n" is impossible to reproduce by letters. You have to hear it to know how it sounds). 4. "Ar-teure Ho-negg-air"; 5. "Zhair-main Ty-yuh-fair" (First syllable rhyming with "high"). 6. "Loo-wee Dew-ray" (Second syllable rhyming with "hay"). 7. "A-reek (First syllable rhyming with "day"). Satt-tee."

The Hallelujah Chorus

Question Box Editor:

Is the custom of rising when the Hallelujah Chorus is sung or played generally observed in America? What ground is there for such a custom in this country? M. E. A. Miami, Fla., Feb. 14, 1922.

The custom is said to have originated at the first performance in England of the oratorio, at Covent Garden, March 23, 1743. The king is said to have entered the theater just at the time of the singing of the chorus, and part of the audience rose out of respect to him. The remainder, thinking that the others had stood in honor of the music, did likewise, and thus the custom started. We do not vouch for the truth of this story. The custom is sometimes observed in America and sometimes not. There seems no particular reason for doing so except to preserve a more or less picturesque tradition.

???

About Eduard Poldini

Question Box Editor:

Please tell me something about E. Poldini. H. A. B. Piedmont, Cal., Feb. 15, 1922.

Eduard Poldini was born at Pest, Hungary, June 13, 1869. He studied at the conservatory in his native town and afterward with Mandycewski in Vienna. Has composed about sixty piano pieces, of which "La Poupée Valsante" is the best known. He has written also choral numbers and the following operas: "Dornröschen," "Aschenbrödel," "Die Knusperhexe" and "Der Vagabund und die Prinzessin." Our latest information about him states that he is living at Vevey on Lake Geneva.

???

Gluck's Orfeo

Question Box Editor:

To settle an argument, will you tell me whether the title rôle in Gluck's "Orfeo" was written originally for a contralto or a tenor? G. T. M. Chicago, Ill., Feb. 17, 1922.

According to Grove, the opera as originally produced in Vienna in 1762 had the part of "Orpheus" for a contralto, but when Gluck rewrote it in Paris, in 1774, there was no contralto capable of taking the part so the music of the name part was transposed for the tenor Legros.

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NEW YORK, FEBRUARY 25, 1922

FAVORING THE ARTIST

WITH a multitude of artists calling for contracted appearances in excess of what could be given them, the problem confronting Mary Garden, and others who may have assisted her in determining the repertoire of the Chicago Opera Association's five-weeks engagement at the Manhattan Opera House in New York, was a thorny one. Such faults as can be found with the season now being concluded seem to be attributable chiefly to the apparent necessity of favoring the artist rather than the opera.

The record of the Chicagoans—twenty-four operas and two ballet-pantomimes in five weeks, or thirty-five performances—is an imposing one, especially since ten of the operas mounted would not have been heard in New York this season, but for the visit of the Middle-Westerners. But in the very number of works given was presented a serious problem with respect to the handful of repetitions permitted. This was not solved without leaving behind some keen regrets.

Presumably, box-office receipts were not the prime consideration in this final filing of the Chicagoans in New York. A deficit was inevitable and was expected. It probably would not have been greatly altered if a second "Butterfly," "Pagliacci," "Traviata" or "Rigoletto," or even the "Tre Re" repetition, had been foregone for the sake of another "Pelléas," "Otello" or "Jongleur." These may not be heard again in the Metropolis in many years, now that the Chicagoans definitely have decided to abandon the annual New York visit in favor of a western tour.

Ten works were repeated. Of these, half have been current on Broadway and promise to continue there. A way was found to do "Salome" three times. A similar stressing of several other operas peculiarly the province of the Chicagoans would have made their final New York season, admirable as it has been, a still more memorable one.

NOVEL PROJECT IN THE SOUTH

THE unique idea of forming an "interstate" orchestra, a body to which three states will contribute certain musical resources, comes from the South. Spurred by the desire to present an adequate orchestral program at the biennial convention of the National Federation of Music Clubs in Asheville, N. C., next year, the South Atlantic Division of the Federation first evolved the plan of drawing upon different cities for the personnel of an orchestra. Reports indicate a sympathetic reception of the scheme in Atlanta, Ga.; Birmingham, Ala., and New Orleans, La., and it has been broadened by the suggestion that the orchestra should assemble and play together for several weeks each year, giving symphonic programs in the cities interested.

The project is feasible in character and should summon the energy necessary to its accomplishment. Not a little interest will center upon this southern experiment, for at least it must focus considerable attention upon symphonic music. In this sense its possibilities are attractive. Already it has given rise to talk of a permanent professional orchestra. If the Southern Clubs carry the plan to success they will have the proud right to leadership in a novel departure. The intercity or interstate orchestra may find a ready appeal for devotees of music in other sections of the country where the resources of the individual city forbid the grandiose dream of a symphony. When towns co-operate it is possible to make light of a guarantee; even a guarantee for such a formidable organization as a large orchestra.

"SALOME" AT THE METROPOLITAN

IF "Salome" eventually is to be restored to the Metropolitan as the result of the reported secret action of the directors of the Metropolitan Real Estate Company in removing the ban that has existed since 1907, the motive for bringing it back will call for the same scrutiny as that which caused its interdiction during the Conried regime.

If the purpose is to do tardy justice to a great art work, as such, the open-minded will applaud. But if the box-office record established by the Chicagoans' three performances of it is the argument on which the reversal is to be predicated, the return of "Salome" would mean a sorry state of affairs in the foremost opera house of the world, besides placing the Strauss work in much the same category as that other box-office discovery, Leoncavallo's "Zaza."

Neither can the suggested somersault be justified by the circumstance that a popular soprano, socially influential, would like to duplicate in New York the success she has had as Wilde's heroine abroad.

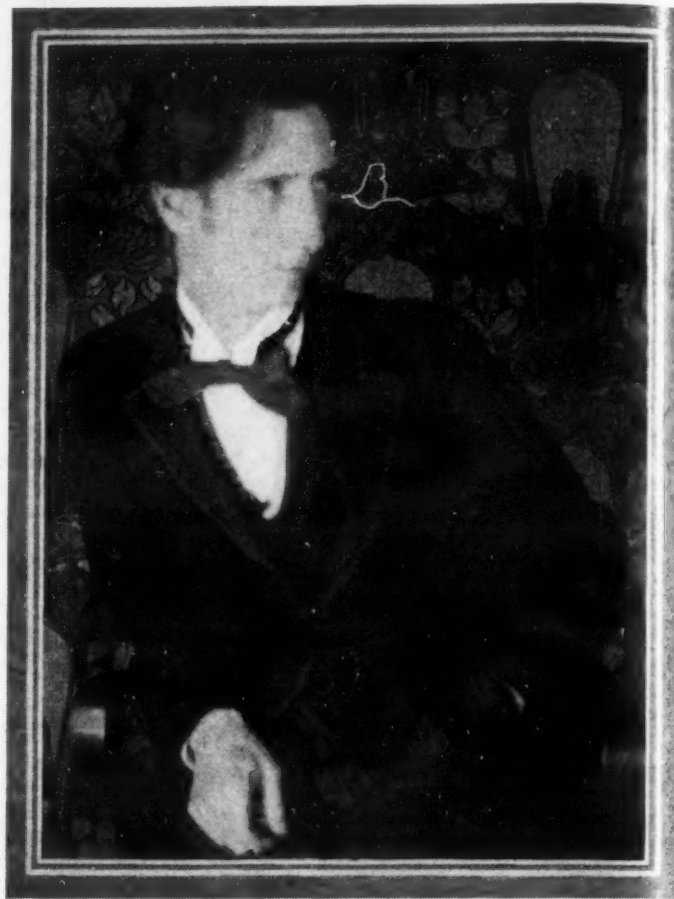
The box-office and singer's favors aside, "Salome," if it comes back, should come on its merits.

SOMETHING like a small riot recently occurred in the press room of the Metropolitan Opera House when William G. Guard announced that Antonio Scotti, who had just entered, refused to renew his contract because other baritones were being permitted to sing leading rôles. "And this," so the dictaphone recorded it, "after Mr. Scotti has been a member of this company for sixty years!"

"LORELEY" will be the next Metropolitan Opera House novelty and "Cosi Fan Tutte" soon thereafter will redeem the last of Mr. Gatti-Casazza's promises for the season. There is talk of "Mona Lisa" for Marie Jeritza next season, and the reported coming of a number of German singers, including Paul Bender, a famous *Hans Sachs*, will afford the gossips something to chatter about other than "Salome."

ERNEST NEWMAN, English critic, points out that London's concert halls are too far apart for the reviewers to flit from one to another, and hence the critic, he says, loses his exercise and his health. It is being compelled to remain in the one hall and hear a program through that makes him write disagreeably about what he has heard. Here is a new vindication of New York's excess of musical events. They provide the overworked scribes with their daily constitutional.

Personalities



A New Study of the Australian Baritone, Nelson Illingworth

Now in his second season in America, Nelson Illingworth, the Australian singer, has had opportunities of measuring the development of musical taste in the United States. His tours about the country have also enabled him to make his qualities as a song interpreter known to a great audience. This camera study was made by Dr. Charles Jaeger.

Zay—A note in a program of the Chicago Opera Association recently stated that Beatrice Lauer-Kottlar, the organization's new *Isolde*, is a former pupil of W. Henri Zay, when that New York teacher of voice had his studio in London.

Schubert—Richard Schubert, tenor of the Chicago Opera Association, who was recently heard in New York in the rôle of *Tristan*, possesses the distinction of having created the part of *Paul* in the Vienna production of Korngold's "Tote Stadt."

Teyte—Maggie Teyte, soprano, has been assigned the principal soprano rôle in Mozart's "Magic Flute," one of the productions of the new British National Opera Company—the "Co-operatives." Miss Teyte has accomplished a successful convalescence from a recent illness.

Novello—Of Marie Novello, pianist, Ethel Newcomb says in her recently published book on Leschetizky, speaking of the artist's student days: "This English girl always kept Leschetizky good-humored. 'It is a relief to find one who smiles as you do,' he said. 'Now let's see if you can smile in your playing!'"

Leveson—Helen Leveson, mezzo-soprano, who recently made a successful New York début at Town Hall, was formerly a private kindergarten teacher. After several years of study with Gina Ciaparelli-Viafora in New York, she resolved to develop her unusual voice for the opera stage, and this is her present ambition.

Godowsky—"As busy as Leopold Godowsky" promises to be a new standard simile before long. On his present concert tour to the Coast, Mr. Godowsky is appearing almost every night. Five recitals a week seem to be the usual schedule. From Feb. 14 to Feb. 20, for instance, Mr. Godowsky played in New Philadelphia, Ohio; Saginaw, Mich.; Battle Creek, Mich.; Chicago, and Aurora, Ill.

Huberman—Several new American compositions for violin are to be included in the programs which Bronislaw Huberman will present at his concerts next year. Between engagements on his present tour of this country, Mr. Huberman is filling in some of his time with teaching. One of his pupils from abroad, Miss Van der Meulen, came to the United States to continue her work with him, and in addition to her he has accepted a young American player as his pupil.

Barrère—George Barrère has discovered a lost quartet of Rossini in his own collection of chamber music. This work, a "Quatuor pour Flute ou Hautbois, Clarinet, Cor et Basson," is to be played at an early concert of the Paris *Société Moderne d'Instruments à Vent*, which Mr. Barrère founded in 1895. Louis Fleury, secretary of the *Société*, recently appealed to Mr. Barrère for help when a search of Parisian and other music shops and libraries failed to yield copies of the work, which had been scheduled for performance. The composition had been out of print for twenty-five years. Mr. Barrère made the rounds of the New York publishers, consulted the Drexel collection in the New York Public Library and called on the Congressional Library in Washington, without success, and unearthed the quartet at last, folded in among the parts of a Handel Trio in his own library.



By
Cantus Firmus

WE maintain a significant silence on the première of "The Love of Three (3) Oranges," for we are satisfied that the opera is merely a subtle bit of propaganda engineered by the California Citrus Growers Association.

AT least this assassination in a New York armory proves that such structures are useful for other purposes than Galli-Curci and McCormack concerts.

The "Creation" in Mississippi

THE law-makers of Mississippi are agitating the question whether the science of evolution should be taught in the State's university. Haydn's "Creation," they seem to think, is the only safe guide. They noisily object to the idea that "man is descended from the ape." We venture the mild observation that any first-class baboon could sue for damages, and collect, if anyone likened him to one of these non-evolutionary Mississippi law-makers.

Our Own Prize Contest

A CERTAIN singer (he is not an American, Frenchman, Russian, German, Belgian or Swede) permits himself to be advertised on programs as "the world's greatest baritone." Another violet, now flourishing in the central part of this country, is said to insist that he be advertised as "the world's greatest composer." The names of both gentlemen contain five letters. Now, altogether, children, who are they?

A Layman's Dictionary

AL FINE=going good.
ALLEGRETTO=sweet, candy-like.
AL SEGNO=a very prolific composer.
AUTHOR'S NAME=unseen writing on a composition.
CLOSE HARMONY=a sound produced by men singing with their heads closely grouped together.
CONCERT MASTER=one who makes platform announcements.
CONTRALTO=a superior sort of alto who sings in concert.
CULTURED VOICE=one that sounds rather hollow and trembles.
DIVA=a woman who has sung at the Hippodrome.
ENCORE=that which is demanded by applause when a song or instrumental number terminates with a loud, high note.
ENCORE SONG=a species of composition designed to attract over-confident soloists.
FORTE=quick time.
GUSTO=breezily.
IMPRESARIO=a musician who has created a big impression.
LYRICS=meaningless rhymes that change a piece into a song.
LOCO=madly.
LUNGA=with a deep breath.
MARKS OF EXPRESSION=little signs to be ignored as affectations.
MEZZO-SOPRANO=one who has sung from balconies.
MINOR=an engaging chord sung by a male quartet.
OBLIGATO=an accompaniment which one cannot resist giving.
PP=p.
PPP=f.
PEU=bad.

G. C. T.

Kreisler's Fascinating Recital

[This review is printed word for word as it was submitted to our News Department]

FORT LAUDERDALE, FLA., Feb. 11.—A large part of this city attended Fritz Kreisler's concert at the White Temple, Miami, last night. Fritz was the whole show to two thousand persons who paid admission, and a thousand more standing outside.

Standing on the velvet carpet with his European aplomb, he caressed his violin till she seemed filled with attar of roses, violets and orchids, thence poured out those luscious, singing harmonies, of small volume but of most winning sweetness. It seems there is an internal mute to his violin, producing those appealing tones. His sweetest tones affect him also, as perceived in the play of the musical nerves about his nose and lips with the tightly closed, trance-like eyes of the great artist, descended from Carelli and Asaph, orchestral leader of King David. When emerging from the trance, his appearance is very effective with upturned eyes and firmly set mouth.

His violin is a mystery, containing, perhaps, the internal mute effect and also equipped with the latest perfected Armour strings, made in U. S., which are noted for their sweetness.

Kreisler's numbers were all simple, easy and effective; but frankly, we are stating that Miami has a violinist who can match Fritz in every point; that is, Vilona Hall, who will be heard here March 14.

The audience was most pleased by the encores:

1. "Serenade," by Chaminade.
2. "Old Friends," by Kreisler.
3. "Moment Musical," by Schubert.

The applause was of sufficient volume to assure even a most sated artist that his return is most sincerely desired by a very discriminating and happy people.

His greatness is further proven by the fact that the talented Mme. Kreisler discovered a New York souvenir huntress inspecting his itinerary found in his Strad. case, during an encore.

Come soon again, Fritz Kreislers.

Among the many notables at Kreisler's triumph were to be seen the lovely Mana-Zucca and the charming Vilona-Hall.

T. HALL.

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A Suggestion to M. G.

Dear Cantus:

They do say that the Chicago Company omitted the *atelier* scene in their recent performance of "Louise" because they didn't have any sewing machines. Why didn't they use some of the Singers in the company?
New York, Feb. 17, 1922.

OOH-LA-LA.

The Millennium

THE Soviet Government has issued a decree which makes it a crime to return a borrowed book. If they'll extend the law so as to reach the miserable borrowers of music we'll joyfully proclaim a Soviet form of government in the music studio zone.

The Question Box

Dear Cantus Firmus:

Just who is this singer Chaliapine?
New York, Feb. 21, 1922.

ANXIOUS.

He is the Russian who discovered that Boris is a singing, not a barking and growling rôle.

Contemporary American Musicians

No. 208
Ernest R. Kroeger

ERNEST RICHARD KROEGER, pianist, composer and teacher, was born in St. Louis, Mo. He received his general education and his entire musical training there. He studied piano with Egmont Froelich and Waldemar Malmene, harmony with Malmene, counterpoint with P. G. Anton, composition with Goldner. Began his composing when a boy of ten. Since 1904 Mr. Kroeger has been director of the Kroeger School of Music in St. Louis. He has also conducted courses in the University of California and in Cornell University, and was director of the department of music in



Ernest R. Kroeger

the Forest Park College for Women. Mr. Kroeger has been president of the Missouri Music Teachers' Association, and from 1905-06, of the Music Teachers' National Association. During the St. Louis World's Fair he was master of the programs on the Bureau of Music, for which he was elected Officer d'Académie by France. As composer, Mr. Kroeger has written for instrumental combinations, as well as more than a hundred songs, and works for voice, piano and organ. His suite, "Lalla Rookh," is perhaps his best known orchestral work, having been played by many of the leading orchestras. His Quintet in F Minor and his Violin and Piano Sonata in F Sharp Minor are his most frequently played chamber works, and his "Egeria" and "March of the Indian Phantoms" for piano are the best known of his writings in this field. Mr. Kroeger has also been a contributor to leading musical magazines. Mr. Kroeger gives frequent piano and organ recitals and for twenty-five years gave annual Lenten piano programs in his native city.

Why Not Vary Your Programs for Next Season by Presenting a Real Novelty, Giving Your Patrons the Opportunity to Hear Opera Comique?

Louise Dooly says in the *Atlanta Constitution*:—"There has rarely been presented here anything more intimately delightful. The Impresario met surprisingly the taste of the audience. The Music is so marvelously and untiringly melodious; it is done in such exquisitely rounded periods; it is so gracious and so refined; the audience liked it."

Poughkeepsie *Eagle News*, February 17th, 1922:—"I consider this the greatest event dramatically or musically that has been to Vassar College for many years," said Professor Gow, head of the music department.

Dr. Van Hoose, President Shorter College, Rome, Ga., wired:—"On behalf of the faculty and students of Shorter College I want to thank you for making it possible for us to hear the Impresario; beautiful, clean, inspiring,—the best thing I have heard in ten years."

Will B. Hill, head of Star Concert Course Committee, Bowling Green, Ky., writes:—"The Impresario was the best thing we have ever had, and I have contracted for 'Cosi fan tutte' as the most fitting number to open my course in October."



TO MANAGERS AND

In full action with costumes and scenery on your stage to take the place of one of your recitals. If you want to know more about shaw, 1 West 51 Street, New York, to have had "The Impresario" this season. The by Mr. Hinshaw is greatly enjoyed by everyone alike, has been established beyond question about the same as a recital by a single artist.

—READ THE

ANOTHER SEASON OF The Eminent American Baritone **PERCY HEMUS**

in
**MOZART'S
OPERA COMIQUE**

"THE IMPRESARIO"

with

Thomas McGranahan as "Mozart"
Gladys Craven as "Accompanist"
Lottice Howell as "Dorothea"
Hazel Huntington as "Mme. Hofer"
Francis Tyler as "Phillip"



GLADYS CRAVEN

DAILY HEADLIGHT, Pittsburg, Kan.

"Gladys Craven at the piano gave artistic support that was one of the delightful features of the opera."

DETROIT FREE PRESS, February 7, 1922.

"Gladys Craven furnished music worthy of the beautiful arias of the piece."

DAILY CAPITAL NEWS, Jefferson City, Mo.

"The exceptional fine work of Miss Gladys Craven at the piano was the soul of the production."

THE CONSTITUTION, Atlanta, Ga.

"Gladys Craven at the piano gave a superlative satisfaction with her accompaniments."



PERCY HEMUS

DETROIT TIMES, February 7, 1922.

"While Percy Hemus is above all else a great artist, a consummate histrionic genius, his rich, mellow voice of clear penetrating tones, is his greatest charm. . . . The greatest character seen in Detroit in many years."

JOURNAL, Topeka, Kan., November 17, 1921.

"As a man he is magnetic, as actor he is inimitable, as singer he commands a mastery of diction that is not equalled in its resonance and clarity by any singer in America."

STAR, Kansas City, Mo., December 4, 1921.

"He not only sang his baritone parts with rare artistry, but won thunderous applause by his truly great acting."



THOMAS McGRANAHAN

REPUBLICAN, Springfield, Mo., January 7, 1922.

"Thomas McGranahan, as Mozart, used a splendid tenor voice of the extremely high type. He evidenced thorough training and a fine understanding of music."

THE PIEDMONT, Greenville, S. C., October 25, 1921.

"Thomas McGranahan played the part of Mozart to perfection, not only did he look like the great composer, but his singing was excellent."

DAILY TIMES-JOURNAL, Bowling Green, Ky.

"Thomas McGranahan was admirably cast and revealed a most refreshing lyric voice, of beautiful and pleasing quality—his 'Mozart' will not be forgotten."

THE STAR GAZETTE, Elmira, N. Y., February 16, 1922.

"Mr. McGranahan has a voice of musical quality much above the average in beauty."



HAZEL HUNTINGTON

BROWNSVILLE, TEX.

"Her pure soprano voice is birdlike, yet of a rare sweetness and melodious beyond that of many famous singers."

DETROIT NEWS, February 7, 1922.

"Miss Huntington frolics up to the high notes, smiles at their austerity, and puts her voice at their level without apparent effort."

BLOOMINGTON, ILL.

"Her voice is one of genuine melody, sweet and true."

SEDALIA, MO.

"Carried the vocal honors, singing with astonishing ease."

MORNING NEW BERNIAN, New Bern, N. C.

"Captivated her audience with the first tones of her rich voice."

DAILY KENNEBEC JOURNAL, Augusta, Maine, February 14, 1922.

"Miss Huntington's voice is high, clear and astonishingly sweet."



LOTTICE HOWELL

KNICKERBOCKER PRESS, September 2, 1921.

"Miss Lottice Howell has scored at every performance this week."

MORNING TELEGRAPH (N. Y.), September 9, 1921.

"Her fine young voice and charming personality make a strong appeal."

TIMES-UNION (Albany, N. Y.), September 2, 1921.

"Miss Lottice Howell, soprano, has a charming personality and lovely voice."

NEWARK EVENING NEWS, (N. J.), September 22, 1921.

"Another interesting singer, a song bird from Alabama, is Lottice Howell, whose lovely soprano, which ranges high, has become so flexible and her tones are so firmly placed and freely emitted that her singing of the 'Butterfly' commends her to discriminating hearers."



FRANCIS TYLER

DAILY KENNEBEC JOURNAL, Augusta, Maine, February 14, 1922.

"Francis Tyler has an undeniably fine baritone voice and adequate training. His acting was finished and artistic."

DETROIT SATURDAY NIGHT, Detroit, Mich.

"The baritone of Francis Tyler was familiar to Detroiters, and he sang with his usual care."

JOURNAL, Kansas City, Mo.

"Francis Tyler has a bass-baritone voice of power and sweetness and the practiced grace of a good player."

BEAUMONT DAILY JOURNAL, Beaumont, Tex.

"Francis Tyler is an artist of exceptional ability and gracefully carried off his role."

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and question and such a performance costs
singing artist of merit.

READ THIS

WILLIAM WADE HINSHAW Will Present Next Season Begin-
ning in October Two Mozart Comic Operas in Chamber Opera Form

Professor P. G. Clapp, Dean Iowa State University writes:—"The Impresario proved one of the most delightful evenings that the University has been able to present. Hope we may have the pleasure of placing other companies of like nature from Mr. Hinshaw."

Star Gazette, Elmira, N. Y.—"The Impresario opera gave Elmira an evening of rarest pleasure."

Newton J. Coery says in Detroit Saturday Night:—"William Wade Hinshaw's American Singers gave a splendid performance of Mozart's 'Impresario,' Monday evening at Orchestra Hall."

Mrs. Walter Simmons, Pine Bluff, Ark., writes:—"Your singers were fine,—thank you for such a lovely evening. Hope you will have just such another entertainment in store for our opening number next year."

E. L. Hendricks, President State Teacher's College, Warranburg, Mo., writes:—"The Impresario was a delight to us all and will remain a most pleasing memory until it comes again,—I congratulate you on having presented it to the public."

John E. Roessler, President Valparaiso University (Ind.), writes:—"The Impresario was the finest thing ever presented to our people;—I do not see how it could have been any better. Want 'Cosi fan tutte' for next season sure."



MOZART'S OPERA COMIQUE "COSI FAN TUTTE"

or

"The School for Lovers"

with

the celebrated American Soprano

IRENE WILLIAMS

with

Pierre Remington as "Don Alfonso"
Judson House as "Ferrando"
Leo de Hierapolis as "Guillelmo"
Kathleen Hart Bibb as "Dorabella"
Lillian Palmer as "Despina"
Stuart Ross, Pianist.



PIERRE REMINGTON

MUSICAL AMERICA

"His voice is an unusually good one and his stage presence commanding."

NEW YORK GLOBE

"It was a particular delight to hear the artistic voice of Pierre Remington shine out so brilliantly."

NEWARK NEWS

"His voice is rich and sonorous, and in the management of his tones he showed the skill of a well-trained singer."

BOSTON GLOBE

"Pierre Remington has a very commanding stage presence as Mephisto."



IRENE WILLIAMS

NEW YORK AMERICAN

"Sweet lyric soprano—knows how to use it."

NEW YORK HERALD

"Demure, beautiful and of appealing voice."

BALTIMORE AMERICAN

"Sweet, clear and well cultivated voice."

BOSTON HERALD

"Winsome, demure, beautiful and of appealing voice."

PHILADELPHIA EVENING BULLETIN

"Sweet and fresh coloratura voice."

WASHINGTON EVENING STAR

"Clear and tuneful as a bell, fresh and with surprising power."



JUDSON HOUSE

NEW YORK SUN

"A voice clear, fresh, sweetly rounded."

NEW YORK EVENING JOURNAL

"A fine, fresh voice, used with skill, taste and intelligence."

HALIFAX HERALD

"Warm, bright tenor, with temperament."

WASHINGTON EVENING STAR

"Very smooth and flexible lyric tenor."

CLEVELAND PLAIN DEALER

"A robust tenor voice of exceedingly beautiful quality."

PHILADELPHIA NORTH AMERICAN

"Clear melodious voice that thrilled."



KATHLEEN BIBB

NEW YORK EVENING WORLD

"A voice of freshness, purity, flexibility and compass."

NEW YORK TRIBUNE

"A voice of lovely quality, intelligence and taste."

BROOKLYN EAGLE

"A soprano of lovely, clear beauty—clear diction."

NEW YORK WORLD

"Intelligent musician of aristocratic taste."

NEW YORK EVENING SUN

"Sang with exquisiteness and spirit."

NEW YORK EVENING WORLD

"Back of vocal qualities shines intelligence."



LEO de HIERAPOLIS

NEW YORK GLOBE

"Best Rigoletto heard since Stracclari."

MUSICAL COURIER

"Splendid voice of rich color—intensely dramatic."

NEW YORK GLOBE

"A rare vocal organ."

BRISTOL PRESS

"A resonant, rich baritone voice."

HOLYOKE DAILY TRANSCRIPT

"Rich deep baritone."

YONKERS DAILY NEWS

"A voice of beautiful quality."

RUTLAND DAILY HERALD

"Finely shaded feeling and distinguished performance."



LILLIAN PALMER

MUSICAL AMERICA

"One of the most beautiful voices of the younger singers heard this season."

MUSICAL COURIER

"A voice of extraordinary quality, purity and richness, and a young lady exceedingly comely and charming."

MARCELLA CRAFT

"The role of Despina in 'Cosi fan tutte' is admirably suited to her and I prophesy a fine artistic success for her."

YEATMAN GRIFFITH

"Miss Palmer is an absolutely finished product as a singer. Her voice is beautiful and under perfect control and she has a fine musician-ship."

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West 51 Street, New York

Promoters of National American Fund Propose Home for Needy Musicians

ST. LOUIS, Feb. 18.—The project of the Musicians' Fund of America, to establish a national home for needy musicians, is attracting attention. To finance the organization, subscriptions, donations and bequests will be received, and musical festivals and concerts and dues of membership in the fund will also be relied upon. It is hoped that leading artists will give their services for the concerts and festivals, thus helping to realize the necessary amount of money to make this philanthropy a reality in the near future.

Representation is being established in every city throughout the country and a drive made for individual members. An appeal is also being sent forth to musical organizations all over the United States to make the Musicians' Fund of America the charitable feature of their associations.

Anyone May Join Fund

Membership is open to everyone—the professional musician and the public in general who are interested in the development of music and the needy musicians' welfare. The dues are: Active, \$2 per year; subscribing, \$25 per year; life membership, \$100, and life patron, \$1,000.

The many appeals made from time to time to alleviate the severe distress of composers and others in the musical field so impressed Mrs. Lee Schweiger, formerly Adelle Recht, church and concert singer, and a pupil of Marie Cross Newhaus and Cornelia Meysenheim of New York, that on May 5, 1921, she called together a number of prominent men and women of St. Louis, where she now resides, to formulate plans whereby help might be assured to these worthy people. A second meeting was held on June 6, 1921, the outcome of which was the incorporation of the "Musicians' Fund of America" on Aug. 6, 1921, as a national non-sectarian organization.

The prime object of this association is to "establish a national musicians' home fund for the purpose of erecting and maintaining a national home for aged and indigent musicians." This will secure a home amid harmonious surroundings for every professional musician, who, through illness, misfortune or old age, can no longer care for himself.

Admission Will Be Free

It is the aim of the organization to have this home in readiness as soon as possible, so that the applicant will be spared the trouble of waiting until suffi-

cient funds are collected to alleviate his distress, as these funds at best will only tide him over for a limited time. Admission to this home will be free, and the musician who enters its portals will be accorded every comfort. The home will also be open to couples if one or the other has been in the profession. Spiritual advisors of every creed will be in attendance for the religious needs of the guests.

An auditorium is to be erected in conjunction with the home, so that the musicians may have an opportunity of attending all musical and other events scheduled there. In fact, every possible privilege and consideration will be accorded them, even to the extent of having their own "pocket money" so that they may feel that they have at last found a haven of rest.

Provision is also being made for the establishment of an emergency loan fund from which the professional musician who is in temporary need of financial aid may borrow money without paying interest.

Caruso's Endorsement

It is hoped that the organization be supported by every musician to the extent of a \$2 per year membership. In a letter from the late Enrico Caruso, written the day before his departure for Europe, he heartily endorsed this movement.

The officers of the organization are:

Honorary vice-presidents, President Harding; Arthur G. Hyde, Governor of Missouri; Henry W. Kiel, Mayor of St. Louis; Rudolph Ganz, conductor of the St. Louis Symphony; Mrs. James J. Gormley, president of the New York Euphony Society; Katharine Evans von Klenner, president of the National Opera Club; Mrs. John F. Lyons, president of the National Federation of Music Clubs; Mrs. Frank A. Seiberling, past president, and Mrs. David Allen Campbell, vice-president of this Federation; Dr. Sigmund Spaeth, Johanna Gadske, Victor Herbert, Florence Macbeth, Jascha Heifetz, and Stanley Homer Sicher.

Honorary life members: Mrs. John H. Parker, president of the Theater Club of New York; Mrs. John B. Greenhut of New York; Angelique V. Orr, president of the Fresh Air Fund of New York, and vice-president of the National Opera Club; Grace Lee Swacker, founder of the Missouri Women's Club in New York; Mrs. Edward A. Balbach of New York; Philip Gordon.

Active officers: Mrs. Lee Schweiger, president; Mrs. J. Alex. Goodwin, Alice Pettingill, Mrs. Edward Sicher, Lizzie H. Frey, Mrs. F. C. Papendick, Mrs. Charles A. Stix, Mrs. John S. Payne, Mrs. J. H. Rodes, Mrs. B. M. Graff and Mrs. Henry L. Wolfner, vice-presidents; Mrs. Conn B. Williams, recording secretary; Mrs. M. Malosek, corresponding secretary; Mrs. Robert Epstein, financial secretary; Rosa B. Price, treasurer; Mrs. Frank B.

Hays, auditor; Mrs. Zimmer, parliamentarian. The board of directors comprises: Frederick Fisher, Lee Schweiger, Edgar Sicher, Thomas W. Garland, David R. Calhoun, M. Gusikoff, H. Max Steindel, Michael Malosek, Charles Heiss, William John Hall, E. R. Kroeger, Mrs. Rudolph Ganz, Mrs. J. H. Littlefield, Mrs. P. J. Guerard, Mrs. Ottmar Moll, Mrs. Oscar Condon, Mrs. J. Landree, Mrs. William John Hall, Mrs. W. A. McCandless, Mrs. Louis Marion McCall, Ellis Levy and Mrs. Dagleisch of Washington, D. C.

The founder hopes that after this na-

tional home is established similar branch homes may be opened in other countries. Mrs. Lee Schweiger is vice-president of the New York Euphony Society, and has been actively associated for many years with various musical and other organizations.

Application for membership in the Musicians' Fund of America may be made to Alice Pettingill, chairman of membership, Musical Art Building, St. Louis.

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"Breath Control, tonal attack, shading and graduation of tone, coloring of the voice to suit interpretative need, sustaining of any tone softly as well as at full voice, all these are at the singer's command and to make her a recitalist of no ordinary abilities."—*Chicago Daily Tribune*, W. L. Hubbard.

"A soprano voice of exquisite quality true to pitch; it is even in quality throughout a wide range, responding to any demand put upon it."—*Chicago Daily Journal*, Edward C. Moore.

"A high lyric voice of clear and penetrating quality, unusually even in its entire range and remarkably well produced."—*Chicago Daily News*, Maurice Rosenfeld.

"Her voice has glorious range, great purity of tone and real emotional appeal."—*Toledo Blade*.

"Mrs. Atkins is a woman of rare personality. Her tone is bell-like and velvety."—*Springfield Register*.

"A voice of great power and wide range . . . and artist in all that the term implies."—*Jacksonville Daily Journal*.

"A smoothly produced and clear soprano voice of silvery quality and of fine carrying power. She brought out the text clearly and interpreted the songs with musicianly style."—*Chicago Daily News*.

"The voice itself is of a lovely timbre, unusual qualities of refinement, of artistic intention and a very laudable effort to bring out the finest points of her interesting program."—*Chicago Evening American*, Herman Devries.

"Has a voice of good volume and range, admirably schooled, rich in quality, fire and even throughout the registers and under fine control."—*Chicago Evening Post*, Karleton Hackett.

"Showed that she knows well what she intends and can do with her voice."—*Chicago Herald and Examiner*, Henriette Weber.

"Mae Graves Atkins charmed her hearers by the range and warmth of her voice and her delightful method of presentation."—*Toledo News-Bee*.

"A perfectly balanced and even scale and through her wide range there is not a thin spot."—*Rockford Morning Star*.

"Mrs. Atkins is noted for her beautiful singing."—*Aurora (Ill.) Beacon-News*.

"They were excellently sung, with tone of fine quality, good vocal control and appreciation for the texts. Mrs. Atkins sings delightfully. She has the voice, the feeling for the music and a straightforward way of expressing herself which is convincing."—*Chicago Evening Post*.

ADDRESS 839 NO. DEARBORN ST., CHICAGO

RECITALS IN NEW BRITAIN

Flonzaleys and Rose Bryant Visit City Under Auspices of Clubs

NEW BRITAIN, CONN., Feb. 20.—The Flonzaley Quartet came to New Britain on Feb. 14 under the auspices of the Brotherhood Club of the South Congregational Church and met with a cordial

reception. The artists played Mozart's Quartet in D, Ernest Bloch's Pastorale and Beethoven's Quartet in D.

Rose Bryant gave a musicale at the Camp School Auditorium on Feb. 9 under the auspices of the Women's Club. Miss Bryant has a pleasing contralto voice, and uses it with intelligence. Frances Parker, pianist of this city, who assisted as accompanist, played Liszt's study in E Flat. F. L. ENGEL.

Alice Louise

MERTENS

CONTRALTO

Scores pronounced
Success in her

LECTURE RECITALS:

"The Evolution of Oratorio"

AND

"Music of the Orient

by Oriental and Occidental Composers"

A TYPICAL NEWSPAPER NOTICE

"Miss Mertens not only has a rich contralto voice of rare warmth and sympathetic quality, but she has a magnetic personality that wins her hearers at once. In all she said and sang she held them as in a trance."

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Philadelphia Women's Symphony Plays

CHESTER, PA., Feb. 18.—With Paul Engle, tenor, and Florence Haenle, violinist, as soloists, the Women's Symphony of Philadelphia, gave a concert at the Masonic Temple on Feb. 14. J. W. F. Leman, the conductor, led the players in a creditable program of numbers by Svendsen, Mendelssohn, Leoni and Herbert and in the orchestral accompaniment of the Ballade and Polonaise of Vieuxtemps. The solo part in the Vieuxtemps work was brilliantly played by Miss Haenle, the concertmaster. Mr. Engle made a good impression in the "Vision Fugitive" aria from Massenet's "Hérodiade" and songs by Tirindelli, Woodforde-Finden and Spross. Mr. Leman is known as a teacher of violin in Philadelphia and as conductor of several seasons of symphony concerts at the Steel Pier in Atlantic City.

Arranges Services at Reading Church

READING, PA., Feb. 18.—At the first of three special services under the direction of Henry F. Seibert, organist and choirmaster at Trinity Lutheran Church, a Mendelssohn program was given recently. Several excerpts from "Elijah" were sung, and Mr. Seibert presented the Adagio and Allegro moderato from the First Organ Sonata as Prelude and Postlude respectively. In the course of the program he also used the Recitative from this sonata. On the evening of March 5 the Maunders cantata, "Penitence, Pardon and Peace," is to be given, and on the evening of Palm Sunday, April 9, "The Seven Last Words of Christ," by Dubois.

Stopak Plays in Peekskill

PEEKSKILL, N. Y., Feb. 18.—Josef Stopak, violinist, was recently heard here in concert. His program included the Vivaldi-Nachez Concerto in A Minor, the Arensky Serenade, the Schubert-Wilhelmj "Ave Maria," the Tartini-Kreisler Variations, Juon's Berceuse and Wieniawski's "Souvenir de Moscow," all of which were cordially received.

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Singer from Studio of
John Doane Completes
a Brief Southern Tour



John Doane, Pianist, Accompanist and Coach

Singers who have worked with John Doane, pianist, accompanist and coach, and have made successful concert appearances this season include Caryl Bense, soprano, who has just returned to New York after giving a group of recitals in North and South Carolina and Virginia. Miss Bense was assisted at these appearances by Ned Hart, a Doane pupil, as accompanist and solo pianist. The soprano also appeared recently with success as soloist with the Apollo Club of Pittsburgh. She is to give a recital for the Contemporary Club of Newark, N. J., next month, and is planning a Boston recital for April. Esther Dale, soprano from the Doane studios, was accompanied by Mr. Doane at her Boston recital. A contralto who was introduced to the New York public last fall, Marjorie Squires, is another Doane artist.

As director of music at the Church of the Incarnation, Mr. Doane has prepared presentations of Handel's "Messiah," Parker's "Hora Novissima," Haydn's "The Creation" and César Franck's "The Beatitudes." On Sunday afternoons during Lent he will present Gounod's "Gallia," "Out of Darkness" and "Messe Solenne" and Harold Moore's "The Darkest Hour."

Letz Quartet Plays at Hollins College

HOLLINS, VA., Feb. 18.—The appearance of the Letz Quartet at Hollins College auditorium, on Feb. 11, marked a notable event in the season's musical activities. The Brahms Quartet in B Flat, the Dvorak Quintet for Piano and Strings, in which the artists were assisted ably at the piano by Erich Rath, director of the Music School, and the Haydn Quartet in D provided a satisfactorily balanced program, and there was a very cordial reception for the organization. H. E. OWEN.

Julian R. Williams of New Castle to Visit Europe

NEW CASTLE, PA., Feb. 18.—Julian R. Williams, organist and choir director of Trinity Episcopal Church and member of the faculty of the music department at Westminster College, New Wilmington, plans to go in June to Europe, where he will study organ with Widor and piano under Philipp at the Paris Conservatory. He will be accompanied by Mrs. Williams who will take special work in piano. HELEN R. WESTLAKE.

Marguerite Sylva, soprano, who is now filling a number of concert engagements, is including songs by Charles Wakefield Cadman on her programs. She is singing "In Paradise" and "The Fount of Bimini."

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Scotia.

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land Tour in March.

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American Conservatory Pursues the Policy of Providing Complete Musical Education Without Need of Training Abroad—Seeks Fulfilment of Student Requirements in United States—Aims to Meet Demands of Pupils of Varying Attainments—Preparation for Teaching a Feature—The Faculty and the Master School

CHICAGO, Feb. 11.—A music school of American traditions, founded to promote the musical advancement of students in this country and replace the need of European training is the American Conservatory of Music. Since its establishment in 1886 by its present head, John J. Hattstaedt, a vigorous policy of emancipation of American art from foreign tendencies has been pursued. In the selection of a faculty, the field has not been closed to foreign instructors of high attainment, but assurance has first been demanded that connection with the institution be regarded as a means of advancing the cause of American music. Permanency of achievement and progressiveness in outlook have been the keystones upon which Mr. Hattstaedt has built. His theory has been to concentrate on the needs of American students, and to provide as wide a scope for their talents as would be afforded by an education abroad.

"The course of instruction at a modern conservatory must be graded to properly care for several thousand students of varying degrees of proficiency," declared Mr. Hattstaedt discussing the organization of the school. The head of the conservatory is one of the pioneers in musical education in Chicago, having taught in this city since 1875. Throughout the country he is well known as a lecturer on matters musical. "The preparatory course of an institution is one of the chief points of importance, if the student is to be conducted to a successful career," he continued. "Class instruction is suitable for some and individual lessons for others, but the same careful attention must be paid to the foundation, or the superstructure will go awry. Special attention to fundamentals always find its reward in a later mastery of detail."

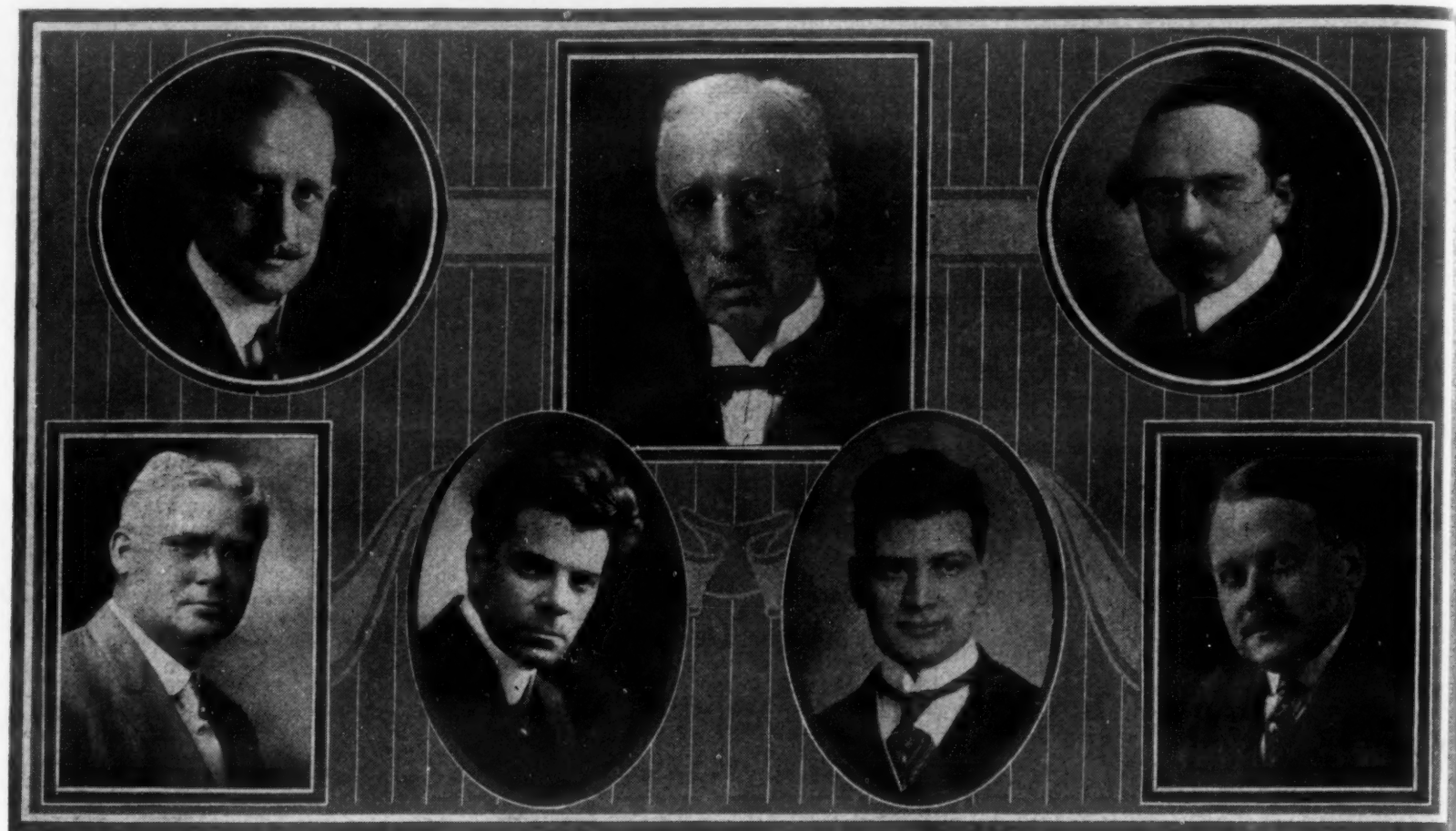
Courses of Study

Student prizes and scholarships find little place in the program of the American Conservatory. Ordinary degrees are conferred upon those who have completed the required courses and have passed the requisite examinations, and post-graduate work and the master class are provided for subsequent study. The normal department has been given special attention in the effort to provide capable and efficient teachers. The difference between successful performance and imparting the performer's knowledge to others has been recognized as the starting point for future instructors.

Mr. Hattstaedt is the head of the pedagogic department. His lectures include principles of psychology, methods of piano instruction, touch and technique, fingering and phrasing and the allied branches of pianism.

Among the Faculty

Heniot Levy, head of the piano department, is an associate director and a well known composer and concert player. He has been a member of the faculty since 1904 and previously appeared in concerts in this country and in Europe. His compositions have won frequent prizes abroad. Allen Spencer joined the faculty in 1892. His individual style, together with his ability to make his theo-



President and Some Members of the Faculty of American Conservatory, Chicago—Top Row: Karleton Hackett, Head of Voice Department; John J. Hattstaedt, President; Heniot Levy, Head of Piano Department. Lower Row: Adolf Weidig, Head of Composition Department; Herbert Butler and Jacques Gordon of the Violin Department, and Allen Spencer, Piano Department

ries understood, have made him a successful instructor of the piano. Silvio Scionti received his musical training in the Conservatory of Naples under Rosomandi and Martucci. He has been heard as soloist with the leading symphonies in this country and is a leading member of the piano faculty.

Karleton Hackett, associate director of the school and head of the vocal department, studied under leading masters abroad and is one of the best known music critics in Chicago. The success of his pupils in opera and concert attest to his ability as a teacher.

Herbert Butler, teacher of violin, was

a student of Joachim and has appeared in concert with success in Europe. His tours of the United States and Canada have proved his qualities. Jacques Gordon, concertmaster of the Chicago Symphony, recently joined the violin faculty. He is a successful soloist and experienced as a conductor. Adolph Weidig, associate director and head of the department of composition, was a pupil of Hugo Riemann and is the composer of many successful orchestral works. His writings for the violin and piano are also well known. Wilhelm Middelschulte, in charge of the organ department, is also known as a soloist,

and for years was organist for the Theodore Thomas Orchestra. He has composed a large number of organ works.

The summer master school, which will be conducted for six weeks beginning June 26, will have as guest instructor Josef Lhevinne, master pianist; William S. Brady, noted vocal teacher and coach of New York City; George H. Gartlan, director of music in New York schools, who will supervise the public school music classes; Jacques Gordon, violinist, and Wilhelm Middelschulte, organist. In addition the regular faculty of the school will be available for private and class instruction.

MUNCIE HAILS VISITORS

Prihoda and Schofield Give Joint Recital—Church Music Program

MUNCIE, IND., Feb. 18.—Vasa Prihoda, the young Bohemian violinist, and Edgar Schofield, bass-baritone, were heard in joint recital for the second artists' concert, under the auspices of the Matinée Musicale. A thoroughly satisfied audience testified to its appreciation of the work of both artists. Otto Eisen was Prihoda's accompanist, and Mrs. Eugene Oesterle, a member of the Matinée Musicale, was accompanist for Mr. Schofield, accepting that difficult position on short notice.

The second program, Hebrew Music, in the Matinée Musicale series on Church Music, was given recently with Mrs. W. H. Ball as leader. The interesting talk on Hebrew Music, given by Mrs. Everett Warner, prepared the way for an appreciation of the musical program, which was well sung by a quartet composed of Mrs. Ball, soprano; Mrs. John Simpson, contralto; W. H. Ball, tenor, and Frank Magrane, bass. M. D.

Troxell Conducts New Bayonne Chorus

BAYONNE, N. J., Feb. 18.—The Kiwanis Glee Club made its bow on the evening of Feb. 15 with a concert in which it had the aid of two New York artists, Adele Parkhurst, soprano, and Marie Caslova, violinist. The work of the club, under the direction of Charles Troxell, was of good quality, although it is an exclusively amateur organization. The choral numbers were chosen from works of Schumann, Bullard and Mundy. Miss Parkhurst's beautiful

voice was employed with skilful technique in an aria from "Puritani" and a group of songs. Miss Caslova played with rich, broad tone two solo groups and the violin obbligato for Miss Parkhurst in the Bach-Gounod "Ave Maria." Helen M. Wakefield was the accompanist. This was the first of a series of popular-priced concerts to be presented by the Kiwanis Club and was for the benefit of the Boys' Work Fund.

Indian Songs by Cadman Sung

Charles Wakefield Cadman's "Spring Song of the Robin Woman" was sung by Sophie Braslau at her New York recital in Carnegie Hall. Maude Young of the Minna Kaufmann studios used it effectively on a recent program. At a soirée given by the Euterpe Club in the Hotel Plaza under the direction of Claude Warford, the aria had an appropriate setting in an Indian section of the program and was sung by Constance Eberhart in costume. Other Cadman songs used the same evening were "From the Land of the Sky-Blue Water," "Far Off I Hear a Lover's Flute," and "Her Shadow."

St. Olaf Choir Celebrates Home-coming

NORTHFIELD, MINN., Feb. 18.—F. Melius Christiansen and the St. Olaf Choir under his conductorship celebrated their home-coming from an extended tour not by accepting a banquet tendered them by the citizens of Northfield, but by giving, on the day after their arrival, a free concert for the student-body of St. Olaf College and citizens of Northfield. The program was given in the college chapel. Another complimentary concert

was given to the faculty and student-body at Carlton College, the other seat of learning at Northfield, a college supported by the Baptist Church. At both these concerts the program used on the tour was given without alteration. A generous ovation was given the choristers by their audience at Carlton College, which is itself well known for its musical advantages.

CINCINNATI, Feb. 17.—A week's season of the operetta, "The Wild Cat," by Manuel Penella, was recently begun at the Grand Opera House. The artists of the company, including Sam Ash, Marion Greene, Dorothy South, and Vera Ross, sang well. P. W.

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Monteux Introduces Schreker Work in Rich Week of Music in Boston

"Prelude to a Drama" Proves Interesting Novelty—Maria Ivogün Makes Brilliant Local Début in Recital—People's Symphony Presents Fifteenth Program—Josef Hofmann, Rachmaninoff, Hempel, Leginska, Ornstein, Flonzaley Quartet, Gebhard, Mirovitch, Gerhardt, Idelle Patterson and Other Artists Heard

BOSTON, Feb. 20.—The past week was undoubtedly one of the richest in Boston's concert schedule. The major concerts included performances by six pianists—Rachmaninoff, Hofmann, Gebhard, Ornstein, Leginska, and Mirovitch—four symphonic concerts—the two regular Boston Symphony concerts and an additional one in its series of supplementary concerts, and one by the People's Symphony—two string quartet concerts, one by the Flonzaleys and the other by the Burgins; five vocal concerts, by Marie Ivogün, Frieda Hempel, the Harvard Glee Club, Elena Gerhardt, and Idelle Patterson; two violin recitals, by Socrate Barozzi and Frank MacDonald; and a harp recital by Mme. Delcourt.

Only one in this list, Maria Ivogün, soprano, was a newcomer to Boston. Though glowingly heralded, Mme. Ivogün attracted only a conservative-sized audience to her first concert in Symphony Hall, on Sunday afternoon, Feb. 12. Those who attended were amply rewarded with a superb exhibition of vocal artistry. Two arias by Mozart, two songs by Mendelssohn, an aria from "Lakmé," "Geschichten aus dem Wiener Wald" by Johann Strauss, and smaller songs by Pfitzner, Dell'Aqua, Ganz, Barnett, and Hyde were on the soprano's program. The superlative beauty of her voice justifies the encomiums that have been heaped upon it. It has a light and pleasing warmth of body, it shows resourceful skill in delivery, and it possesses a remarkable flexibility. Incessant play of light and shade, and intriguing sense of rhythm, and a gracious spontaneity. Her encores were numerous, including a repetition in part of the Strauss Wälzer. The accompaniments by Walter Jordan were at all times polished.

The Jordan Hall piano recital by Heinrich Gebhard, Boston pianist, on Tuesday evening, Feb. 14, was attended by a large audience. Mr. Gebhard played compositions by Bach, Schumann, Bartók, Engel, Debussy, Chopin and Liszt. The many virtues of his art are already familiar to his many devotees who have heard him in successive years as soloist with the Boston Symphony, in sonata recitals, and in concerts of his own. Again were evident at this recital the distinguishing richness of his tone, its susceptibility to a wide range of color effects, a brilliant tonal sparkle, and a comprehensive interpretative skill. The performance of the Schumann Fantasia was especially arresting in its revelation of the poetic and romantic beauties inherent in the music. Mr. Gebhard's additions to the program included an ingratiating waltz of his own.

Monteux Presents Schreker Work

The Boston Symphony gave its fifteenth pair of concerts on Friday afternoon, Feb. 17, and Saturday evening, Feb. 18. The soloist on these occasions was Josef Hofmann, pianist. Mr. Monteux commenced his program with an especially dramatic reading of Beethoven's "Egmont" Overture. Schreker's "Prelude to a Drama" was introduced for the first time in Boston. The music, though hinting at Straussian influence in its impelling surge, nevertheless strikes an idiom of its own. It is readily comprehensible, though discursive at times, and sedulously avoids the hyper-dissidences of the ultra-moderns. There is continuous musical stress and strain and an incessant emotional turmoil which taxes the enlarged resources of an orchestra to the utmost. The orchestral program closed with an impressionistic performance of Debussy's "Iberia."

Chief interest at this concert centered in Josef Hofmann's noble interpretation of Beethoven's "Emperor" Concerto. Hardly ever has the pianist played with such awe-inspiring perfection. He endowed the Concerto with a heroic gran-

deur and with a gigantic splendor seldom heard in pianistic art. His reception was a fitting tribute to a remarkable performance.

The Boston Symphony gave the third of its supplementary concerts on Monday evening, Feb. 13. Once more the wisdom of the management in introducing these popular symphonic concerts was justified, for practically every seat was taken by an assemblage distinctly different in composition from those which attend the regular concerts. Mr. Monteux's program, appropriate for such an occasion, included Schubert's "Unfinished" Symphony in B minor, Wagner's Prelude and "Love-Death" from "Tristan and Isolde," Dukas' "The Sorcerer's Apprentice," and Liszt's "Les Préludes." The audience manifestly enjoyed the performance by the orchestra. The soloist at this concert was Alfred Mirovitch, who played the Rubinstein Concerto in B Minor. Mr. Mirovitch's playing was at all times technically finished and tonally interesting. He displayed a resourceful command of nuances and rhythmic graces, traits which have always characterized his work. There was likewise continuous interpretative interest in his performance. He was recalled many times.

Hear Two-Piano Recital

Ethel Leginska, whose appearance in Boston has been several times delayed owing to illness, joined with Leo Ornstein in a recital for two pianos at Jordan Hall, on Wednesday evening, Feb. 15. The program consisted of Mozart's Fugue in C Minor, Schubert's "Theme and Variations," Ornstein's Sonata, Op. 89 (first performance in Boston), and Mozart's Sonata in D. If the distinctive personalities of both artists did not blend into that homogeneous whole which we are wont to associate with two-piano recitals, they nevertheless supplemented each other in a fascinating juxtaposition of temperaments that have much in common. Mr. Ornstein played with tonal depth and frenetic energy, though he tempered his ardors in the Mozart works in fitting adjustment to the exquisite colorings of Miss Leginska. The Ornstein Sonata was in the usual heaven-stirring vein. If it employs a musical Sanskrit, it nevertheless succeeds unmistakably in making itself understood through pungent harmonies, elemental rhythm, and in a gripping flow of dramatic color.

The People's Symphony gave its fifteenth program on Sunday afternoon, Feb. 12, at the St. James Theater. Mr. Mollenhauer, the conductor, presented MacDowell's Suite No. 1, Op. 42, the "Invitation to the Dance" by Weber-Berlioz, and Dvorak's Scherzo Capriccioso in D Flat. The performance by the orchestra was markedly euphonious and elastic. The associations of two seasons are making themselves felt in more flexible and spontaneous performances. The soloist at this concert was Frank L. MacDonald, violinist, who played the Bruch Concerto in G Minor. Mr. MacDonald's performance was a highly creditable one. He played with noteworthy richness and depth of tone, his bowing was authoritative, and his projection of the music was marked with poised understanding. Mr. Mollenhauer's accompaniment was especially sympathetic.

Flonzaleys Play Enesco Quartet

The Flonzaley Quartet gave its second concert of its Boston series, on Thursday evening, Feb. 15, at Jordan Hall. Their program consisted of Georges Enesco's Quartet in E Flat, dedicated to the Flonzaley Quartet, the Beethoven Quartet in D, and Eugene Goossens' Phantasy Quartet, in one movement. The Enesco Quartet is a pretentious work (of about one hour's duration), fertile in subject matter and elaborate in development. The Goossens Phantasy Quartet is improvisational in feeling and rich in har-

monic texture. The Flonzaleys nevertheless, did their most exquisite playing in the Beethoven Quartet, the performance of which was marked by incomparable delicacy in treatment and perfection of ensemble.

The Harvard Glee Club gave its second Symphony Hall concert on Tuesday evening, Feb. 14. The Club's program contained groups of excellent songs by Des Près, a song, "O Gladsome Light" by its director, Dr. Davison; "Ecce Iam Noctis" by Mr. Chadwick, further songs by Lassus, César Franck, Bostock, Calcott, Dvorak, and Gretchaninoff. Dr. Davison's artistic achievements with an organization composed of none too highly trained voices were exceptionally striking. As ever there was that exquisite molding of phrases and expressive choral singing that have made this organization the peer among its kind. Frieda Hempel, the assisting soloist, sang two groups of songs with her usual superb artistry, and assisted the Glee Club in the performance of César Franck's "Far O'er the Bay."

Other Events

Sergei Rachmaninoff gave his second concert at Symphony Hall, on Saturday afternoon, Feb. 18. His program included compositions by Handel, Schumann, Weber-Tausig, Chopin, Medtner, Liszt, and several of his own compositions, including a dainty transcription of a minuet by Bizet. The playing of Rachmaninoff was again distinguished for its piquant rhythms, its structural solidity, and eloquent shadings. A clamorous audience was insatiable and only pleadings of fatigue halted the flow of encores.

The Burgin String Quartet, composed of leaders of their respective sections in the Boston Symphony, gave its second concert at Steinert Hall on Tuesday evening, Feb. 14. Their program in-

Pittsfield Hears "The Creation"

PITTSFIELD, MASS., Feb. 18.—Haydn's oratorio "The Creation," was sung before a large audience at the Colonial Theater on Feb. 7 by the Berkshire Community Chorus, conducted by Elmer A. Tidmarsh. The soloists were Grace Northrup, soprano; James Price, tenor, and James Stanley, bass. An orchestra of twelve pieces assisted in the performance, which attained a high degree of success. Gertrude Watson, who founded the chorus four years ago and has substantially assisted in its success, was presented after the concert with a large basket of flowers.

Norwich Series Presents Fred Patton and May Mukle

NORWICH, CONN., Feb. 18.—Fred Patton, baritone, and May Mukle, cellist, presented the third program in the Academy Musical Course at Slater Hall. Despite a severe snowstorm, nearly every seat was occupied. Mr. Patton was in excellent voice, and his work and Miss Mukle's fine playing, led the audience to demand many encores.

C. F. WHITNEY.

Chelsea Orchestral Club Heard in Concert

CHELSEA, MASS., Feb. 20.—The People's Orchestral Club, founded and conducted by M. G. Paderson, gave its third concert at the Williams School Hall on Sunday evening, Feb. 5. The club, founded to afford opportunities for training in orchestral ensemble, performed works by Verdi, Scassola, Pierné, Bizet, André and Tchaikovsky. Rosa B. Fruitman, assisting soloist, gave a brilliant performance of the Grieg Concerto in A Minor.

H. L.

Elshuco Trio and Burke in Lincoln Memorial Concert in Norfolk

NORFOLK, CONN., Feb. 20.—The Elshuco Trio—Elias Breeskin, violinist; Willem Willeke, cello, and Aurelio Giorni, pianist—visited Norfolk, with Thomas Burke, tenor, as vocal soloist, for the twenty-second annual Lincoln memorial concert organized through the efforts of Mrs. Henry H. Bridgman. In this concert, given in the Congregational Church on the afternoon of Feb. 10, the instrumentalists played three Trios—Brahms' in C Minor, Saint-Saëns' in F and Arensky's in D Minor; and Mr. Burke sang French, Irish, and English ballads. The church was crowded.

Ruth Ray and Paul Reimers in Terre Haute Series

TERRE HAUTE, IND., Feb. 18.—The second and third concerts of the Conserva-

cluded the Brahms Quartet in A Minor, the Haydn Quartet in E Flat Minor, and the Tchaikovsky Quartet, No. 1. The tonal quality of the "Burgins" was happily less aggressive than at their first concert, when over-zealousness betrayed them at times into tonal harshness. Their ensemble was more euphonious and more restful. The performance of the Haydn Quartet was especially graceful in delineation and interplay of voices.

At Jordan Hall, on Friday evening, Feb. 17, Elena Gerhardt, soprano, assisted by Raymond Robinson, organist, gave a concert, under the patronage of many well-known Bostonians, in aid of the Massachusetts quota for the fund being raised by the American Friends Service Committee to provide food for the children of Germany. The concert, judging from the attendance, was financially successful. Mme. Gerhardt lent to the occasion her distinctions as a lieder singer. She sang songs by Handel, Schubert, Brahms, and a group by Richard Strauss, to all of which she gave her stylistic skill. Maurice Eisner was an able accompanist. Mr. Robinson played capably the Prelude to "Parsifal," and Siegfried's Funeral Music from "Götterdämmerung."

A joint recital was given by Mme. Lucille Delcourt, harpist, and Socrate Barozzi, violinist, both of the Boston Symphony, on Thursday afternoon, Feb. 16, at Jordan Hall. Mme. Delcourt played both the pedal and chromatic harps with technical skill and sustaining interest. Mr. Barozzi played two groups of solos, displaying a richness of tone and ample technique. Both soloists joined in the performance of Saint-Saëns' Fantaisie and in works by Benda, Schubert, Weber-Kreisler, and Kreisler. Arthur Fiedler accompanied Mr. Barozzi efficiently.

HENRY LEVINE.

tory Concert Series, 1921-1922, at the Indiana State Normal School were given on Jan. 20 by Ruth Ray, violinist, and on Feb. 10 by Marie Miller, harpist, and Paul Reimers, tenor. Miss Ray was given a warm reception and held her audience throughout the program. She was ably accompanied by Frederic Persson. The Miller-Reimers recital was attended by a large audience. Miss Miller gained new friends for the harp and pleased the audience immensely with her musical renditions as well as with her engaging personality. Mr. Reimers was suffering from a cold but pleased his hearers with his usual artistic interpretations. Robert Braun appeared at the Normal School in a piano recital on Jan. 26. Mr. Braun demonstrated a fine technique and beauty in legato passages. He was compelled to play several encores.

Cedar Rapids Band in Initial Program

CEDAR RAPIDS, IOWA, Feb. 18.—The Hanford Post Band gave its initial concert at the Majestic Theater, Feb. 9. Jessie Isabel Christian, soprano of the Chicago Opera Association, and Joseph Kitchin, violinist of Coe College were the soloists. Under the leadership of Frederic Doetzel, the band made an excellent impression, and a crowded audience gave it much encouragement. Both artists also won distinct successes. Mr. Kitchin was heard in recital on Feb. 7, at Coe College Chapel, at the fourth of a series of faculty recitals, which are gaining in favor.

MAX DAEHLER.

Book Dates for St. Denis and Shawn

The announcement that Ruth St. Denis would return to the concert stage next season has aroused wide interest. Daniel Mayer, who is booking an October to December tour for Miss St. Denis, when she will be assisted by Ted Shawn and the Denishawn Dancers, has already closed numerous engagements, among them dates for appearances in Oklahoma City and Ponca City, Okla.; St. Louis; Louisville, Ky.; Indianapolis; Austin, Tex., and Rochester, N. Y.

Visiting Artists in Two Atlanta Recitals

ATLANTA, GA. Feb. 20.—In two excellent recitals on Feb. 17 and 18 at Wesley Memorial Church, under the auspices of the King's Daughters, Alice Baroni, soprano; Lillian Pringle, cellist, and Edythe Gyllenberg, pianist, appeared. All three artists were heard in solos. Mme. Baroni's voice of fine quality charmed the audience. Miss Gyllenberg played admirable accompaniments.

L. K. S.

Equipping the Tonal Palette of the Pianist

Achieving Color and Atmosphere in Interpretation—Modern Principles Revolutionize Instruction and Develop Personality of the Student—Originality, Not Imitation, the Key to Success

By Leah Ehrich Wyckoff

TO say that the usual methods of teaching the piano are old fashioned is but to utter a platitude. Teaching of every sort is old fashioned unless it has felt the influence of modern development and research. The general education of children is as much at fault as the old systems of piano instruction; the pupils may be exhorted and persuaded, stimulated and encouraged, but the great purpose of modern education—to help the pupil to find himself—is lacking.

The wisely guided young person of today is not compelled to tread his path in lonely isolation. He is no longer forced to despair at the baffling complexities of his own nature, the mystery of experiences which he believes have never formed a part of the experiences of others. Nowadays he is helped to understand from the inside. Far from being told that he is strange and incomprehensible, he is assisted in getting hold of himself by being understood. He is taught to use everything he has and everything he is, and he gradually comes to accept himself and the majority of his impulses and emotions as not exceptional ones. He is guided to correct and to co-ordinate whatever is unique and unusual, if it is not positively harmful. He is taught to control himself for his best purposes and achievement. Instead of floundering in a morass, he is assisted step by

step to rise to firmer ground, until he can make his way alone and use his powers for the greatest good. It is this new philosophy, with its new point of view, that has revolutionized piano teaching of the present day.

Where rules and precepts were formerly given to the aspiring student, the new teaching concentrates on mechanical methods applied to the piano, and a thorough understanding of the composer and his works, that inevitably secure the sought-for results. For whereas a facile imitation was necessary in former days, and the force of example meant everything, the modern student has the actual means thrust within his grasp and utilizes his tools as he will.

Independence and Self-Expression

One of the great results, then, has been to relieve the pupil of the floundering and labored attempts of the past to reach his goal. There is a short cut to independence and self-expression and proper co-ordination, and if that can be found and imparted, the new generation will have no need of treading the same weary, faltering, confused way of its predecessors. While talent is still the *sine qua non* of true musicianship, yet talents are one-sided and incomplete, and to be a truly great and satisfying artist, one should have mastered all styles, all colors, all effects. These can not only be learned; they can be taught. The pianist should have a full technique just as a painter has a full palette of colors.

It is not too much to declare that upon touch depends the individual's success as a pianist, as without the variety obtained thereby one is no better than a piece of mechanism. It is through touch that all subtleties are expressed and beauties unfolded. In the past, the widely divergent methods of touch as applied to the keyboard seem to have escaped the attention of the masters; a few elementary principles were emphasized, and it was only the virtuoso who worked out the myriad of nuances.

The Question of Interpretation

With touch and technique thoroughly mastered, the piano student is confronted with the problem of how to express the results in musical form and give the proper interpretation to a composition. There are pianists who, although not devoid of emotional attributes, never learn to express them. Musically they make no appeal save that of technical proficiency. The aim in playing the piano is not only to reveal all that the composer has put into a composition but also to inject as much of the artist's own personality as possible. A student should from the outset be encouraged to hold independent opinions. Every composition can be played in any one of a dozen or more ways and yet be legitimate in conception. The aim of the teacher should be to arouse the imagination of the student, to enable him to express logically what is felt.

To this end it is necessary for the teacher to impart all musical styles, and to develop the widest latitude in the pupil's medium of expression. It will not do for a player's style to be light or heavy, gay or sad, scintillant or sympathetic; it must be all of these things. The student should above all be instructed not to restrict his playing to what is indulgently termed his natural style. All styles should be within the artist's grasp, to meet not only the demands of the public, but also those of his own nature.

In studying a composition it is necessary to decide first what impression the composer intended to convey. This may be gleaned from the name of the work, its tempo, the style of the composer and the period in which he lived. In determining upon the tonal coloring to be used, the orchestral works of a writer will be found to throw valuable light on the manner in which sounds appeal to him as a mode of expression. By studying the orchestral works, therefore, a musician can sense the exact style in which to play the piano works of the author.

Above all, the student who wishes to extend his point of view and develop his personality must be ready to absorb instruction from every side. One must train himself to listen and observe closely, and should gradually become a musical diagnostician, knowing why he approves of something and dislikes something else, and just what to repudiate and what to emulate. A well disciplined mind, in music as in everything else, is one which has its knowledge classified, knows what it needs, and how to learn what it does not know.

Evans, the director, and J. E. Maddy, the conductor of the special orchestra, as well as Anna Finrock of the English department, who acted as assistant stage director, together with the young actors, were enthusiastically applauded. Norman Hoeffler was especially successful as Ko-Ko and others of the principals were Morris Cunningham, Ray Hawekette, Paul Burchfield, William Remy, Bob Davis, Norma Melov, Madonna Newton, Rhea Crandall, Margaret Cox, Helen Mashmeyer, Keith Crum, George Krueger and Griffin Jay. E. G. W.

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Echota Trio in Niagara Falls Program

NIAGARA FALLS, N. Y., Feb. 18.—At the final concert of chamber music, given in Howard Hall recently, the Echota Trio presented a Piano Trio by Ravel; John Ireland's Fantasy in A Minor, and a Sonata for 'Cello and Piano by Delius. A Tambourin by Rameau was given as an encore. The members of the Trio are Mrs. Durrett, violin; Mrs. Millhouse, 'cello, and Mrs. Lidbury, piano.

F. A. L.

Richmond Students Give "Mikado" to Aid High School Orchestra

RICHMOND, IND., Feb. 18.—In aid of the Richmond High School Orchestra's visit to Nashville in March for the National Music Supervisors' convention, five performances of "The Mikado" were given at the High School Auditorium recently by the school pupils. Barton

PRIHODA IN DES MOINES

Frances Nash and Walter Greene Give Joint Recital

DES MOINES, IOWA, Feb. 18.—Vasa Prihoda, violinist, was heard in recital at East High School Auditorium on Feb. 8. The concert was the third number of the East High School Community programs, which are given each season as a course in musical appreciation for the students and as a general concert course. Mr. Prihoda's artistic playing was warmly applauded.

Frances Nash, pianist, and Walter Greene, baritone, were heard in joint recital in the sixth of the Ogden series of concerts recently at Plymouth Church. The large audience welcomed especially a Saint-Saëns Study and Liszt numbers by Miss Nash, and French songs by Wekerlin and Georges, as given by Mr. Greene.

S. B. EDDY.

Williamsport Hears Miller in Recital

WILLIAMSPORT, PA., Feb. 18.—With straightforward style, Reed Miller, tenor, carried conviction to the audience which heard his recent song recital here. He

opened his program with two Handel arias and the recitative and aria from Mendelssohn's "Elijah," "If with all your hearts," and later sang an aria from Gomes' "Salvator Rosa" and songs by Liza Lehmann, Logan and Strickland. Mr. Miller's appearance was in the artist course.

Arthur Hackett and Alberto Salvi Heard in Lansing Program

LANSING, MICH., Feb. 18.—Arthur Hackett, tenor, and Alberto Salvi, harpist, were heard in a joint program which provided the last concert of the Philharmonic Series in this city recently. Mr. Hackett was compelled to add four numbers to his program. Mr. Salvi revealed remarkable variety of tone in the harp, and he also gave several extras. The concert was the most successful of the series.

THERESA SHIER.

Newark Festival Date for Miss Keener

NEWARK, N. J., Feb. 18.—An engagement to appear on the same program with Beniamino Gigli at the Newark Music Festival on May 5 has come to Suzanne Keener, a young coloratura soprano of the Metropolitan Opera Company, as a result of her appearance in

the second scene of the third act of "Lucia" at the Metropolitan concert on Christmas night. One of the members of the committee in charge of the festival heard Miss Keener at this concert and recommended her for an engagement. At the opera night of the festival she will sing the "Ah, fors' e lui" aria from "Traviata" and the Mad Scene from "Lucia."

ARTISTS IN MANCHESTER

Yolanda Méré and Dadmun in Recital—Choir Prepares for Festival

MANCHESTER, N. H., Feb. 18.—Yolanda Méré, pianist, and Royal Dadmun, baritone, were cordially welcomed in joint recital at Le Chateau, under the auspices of the Manchester Musical Association.

Mme. Méré explained to her audience that she arose from a sickbed so that those attending the concert might not be disappointed, but the illness of the pianist did not affect her playing, which was notable for its brilliancy, especially in Liszt's Sixth Rhapsody. Mr. Dadmun displayed great dramatic ability in his delivery of César Cui's "Famine Song" and Moussorgsky's "Song of a Flea." Both artists gave several encore numbers.

The Keene Chorus Club, to sing at the May festival concerts of this organization during the week of May 21-26, will consist of 200 women and 125 men, under the baton of Nelson Coffin. Many members are now joining the choir, but after the number has reached 325 no more singers will be received.

The Copley Trio—Edith Bullard of Boston, soprano; Rolland Talpey, violinist of the Boston Symphony, and Maurice Hoffmann, Jr., of this city—gave an excellent concert on Feb. 13 in the Carpenter Memorial Parish House, under the auspices of the Woman's Auxiliary. Miss Bullard sang with success some new songs composed by Mr. Hoffmann.

MRS. F. M. FRISSELLE.

Miss Macbeth Sings for Sandusky Club

SANDUSKY, OHIO, Feb. 18.—The third concert in the artist series under the auspices of the Sandusky Music Club was given by Florence Macbeth, coloratura soprano of the Chicago Opera Association, with the assistance of George Roberts, pianist, on Feb. 13. Besides the "Mignon" Polonaise, Miss Macbeth gave groups of old and modern English, Russian, Norwegian and old and modern French numbers. For his solo group, Mr. Roberts had MacDowell's "Hungarian" and other compositions. The artists had given the same program on Feb. 10 at Indiana University in Bloomington, Ind. They were called on for extras.

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Eighty-five Audiences

Hear Mme. Vicarino on Tour in "Impresario"



Regina Vicarino as "Mme. Hofer" in "The Impresario"

An unusual record is that of Regina Vicarino, soprano, who has been touring in William Wade Hinshaw's production of "The Impresario," the Mozart opera comique. Mme. Vicarino has sung eighty-five performances as Mme. Hofer, Mozart's sister-in-law. The opera has been enlarged by the interpolation of several Mozart arias, among them the "Queen of the Night" aria from "The Magic Flute," for Mme. Vicarino. The part of the Queen of the Night was written for the real Mme. Hofer, who for many years held the position of prima donna at the Vienna Court Opera. Her voice was very high, and most of the music written for her goes to the F above the staff.

The tour of "The Impresario" is drawing to a close after seventeen highly successful weeks. This has been Mme. Vicarino's first experience of opera comique in English.

Rudolph Reuter and Edward Collins Visit Manitowoc, Wis.

MANITOWOC, WIS., Feb. 18.—Rudolph Reuter and Edward Collins of Chicago gave an exceedingly successful recital for two pianos here recently, when the program comprised Mozart's Sonata in D, Grieg's Romance and Variations, Op. 54, Ravel's "Ma Mère l'Oye" Suite, Saint-Saëns' "A Suite Algérienne," and numbers by Saara and Seeböck.

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MISS DE KYZER GIVES BEAUTIFUL RECITAL TO LARGE AUDIENCE.



Marie De Kyzer's voice is one of the few that justifies such adjectives as gorgeous, opulent, and the like. Of great range, brilliancy, and teeming with sheer beauty, she has enhanced and schooled it to an organ of moving expressiveness, and the insight and appreciation of the contents of her songs were communicated to her audience with vivid and telling effect. It has been a long time since such an artist has appeared here.

Miss De Kyzer's program was one of discriminating and artistic merit. Opening with a group of early Italian songs, which she sang with exquisite style and taste, she followed with a group of classics of Handel, Haydn and their school, which displayed the depths of feeling with which the singer is endowed. A group of modern French songs was sung with fine appreciation for their atmosphere and moods, and with fine diction. Two groups of delightful English songs, sung with clearest enunciation and beauty of voice, completed a program of fine contrasts and interest and sung in a most thrilling manner. Encore followed encore, so anxious was the audience for more, and after the regular program Miss De Kyzer graciously added a number of songs for the waiting audience.

This was Miss De Kyzer's first appearance in the South and it will be a pleasure to those that heard her on Saturday evening to know that she has been re-engaged for an appearance here next season.—Greensboro (N. C.) Daily Record, Jan. 9, 1922.

With her beautiful, rich soprano voice, Marie De Kyzer won instant applause from a large audience gathered at the Windham High School auditorium Monday night to enjoy the first annual concert under the auspices of the Willimantic Rotary Club.

Generous in her numbers, always ready to give her delighted audience an encore, Miss De Kyzer won her way into the hearts of the music lovers of this city as no other singer has done. Miss De Kyzer's program was varied, giving her audience opportunity to hear her in practically all types of song. Her program consisted of four groups of songs, interpreted in the manner of an artist who has won the praise of practically every paper in the country. At the close of her second group of songs Miss De Kyzer sang "Carry Me Back to Old Virginny" with all the accomplished art and technical skill which has won its way into the hearts of people in the South, demanding her re-appearance in cities in the Southland on several occasions.

Following her closing group, by special request, she sang "By the Waters of Minnetonka" (Lieurance), and at the insistent demands of her audience returned and in closing beautifully interpreted "Fields of Ballyclare," Maley.—Norwich Bulletin, Feb. 7, 1922.

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Chicago Establishes Her Claim to

EVELYN SCOTNEY SINGS WITH MENDELSSOHN CLUB

Coloratura Soprano Displays Vocal Agility in Arias—Chorus Shows High Attainment

CHICAGO, Feb. 18.—Evelyn Scotney, soprano, was soloist at the second concert of the Mendelssohn Club in Orchestra Hall on Feb. 16. Miss Scotney has a blithe and facile coloratura voice, which was given ample opportunity for display in the aria "Una voce poco fa" from the "Barber of Seville." Her tone is light and colorful, with well rounded and finely sustained high notes, and her interpretation, while not the operative one, was well judged for a concert performance. She added Rimsky-Korsakoff's "Chant Indoue" in response to the applause, and was later heard in a group of American numbers.

The Mendelssohn Club is entitled to a high place among men's choral organizations. Under the leadership of Harrison Wild it has developed into a smooth and precise unit, responsive to the most delicate musical demands. The mechanics of choral singing have ceased to be a matter for consideration with this body, and a mature power of interpretation, expressive of deep sensibility of the message of the music, is the result. "Deep Jordan's Banks" by D. Cyril Jenkins was given with a majestic swing and powerful tonal effects. An arrangement by Deems Taylor of a fifteenth century "Hymn to the Virgin" was sung admirably and was followed by "Anchored" by Michael Watson. Calvin F. Lampert, pianist, and Allen W. Bogen, organist, furnished the accompaniments.

"BEGGAR'S OPERA" HEARD

Attractive Production of Old Work Presented

CHICAGO, Feb. 18.—"The Beggar's Opera" has begun a two weeks' engagement at the Olympic Theater. The genial wit of John Gay has lost none of its savor, nor his story its significance.

The music is of the stable variety that endures. Percy Heming presented *Capt. MacHeath* with broad strokes, and sang admirably. Sylvia Nellis, soprano, gave her numbers with fine lyric accent and made a charming picture as *Polly*, and Celia Thurrill, the new contralto with the company, displayed a rich voice of fine coloring and shading. Arthur Wynn, Alfred Heather, Charles Magrath and A. Magrath did well in minor rôles, and the drinking scene in the second act was enthusiastically applauded. The orchestra of a dozen musicians was ably conducted by Sebastian Unglada.

GORDON AND REUTER PLAY

Violinist and Pianist Prove Artistry in Second Sonata Program

CHICAGO, Feb. 18.—The second sonata concert of Jacques Gordon, violinist, and Rudolph Reuter, pianist, was given in Kimball Hall on Feb. 15. The Mozart Sonata in B Flat provided a medium for the graceful and sensitive playing of Mr. Gordon and the highly expressive piano work of Mr. Reuter. There was a fine blending of tone and both players ably projected the delicate melodies of the work. It was received with marked enthusiasm.

The second number was the Sonata in C, Op. 59, by Vincent d'Indy. There were many stirring passages in this composition of which both players took full advantage and its many beauties were given a brilliant presentation. The Grieg Sonata in F, Op. 8, was distinguished by the opulent tonal qualities and colorings of both players. The final concert of the series will be given in Kimball Hall on March 15.

Marie Jeritz, soprano of the Metropolitan Opera, will appear in concert at the Auditorium on March 23. Titta Ruffo, baritone, will be heard at the Auditorium on April 16.

Recitalists Bring Fine Programs

Guy Maier and Lee Pattison Demonstrate Musicianship in Two-Piano Program—Pablo Casals Returns—Hans Kindler Appears with Group of Instrumentalists

CHICAGO, Feb. 18.—The devotion of Guy Maier and Lee Pattison to two-piano music, and their close adherence to their ideals is reaping its reward, and a capacity audience at Orchestra Hall heard the pair in their third appearance of the season on Feb. 12. There is a vigor and a verve in the playing of these men. Impeccable finger work and a dove-tailing of parts that created the impression of a single player were the outstanding features of their performance. The Bach-Bauer Fantasie and Fugue was given with clarity and precision. The Brahms Variations on a Haydn theme was finely limned and brought to a powerful climax. "Moy Mell" by Arnold Bax and the César Franck Prelude and Fugue, both played by these artists before, roused much applause. Three brevities by Casella were sketched with brilliance and the "Coronation Scene" from "Boris Godounoff," arranged by Mr. Pattison, was given a forceful interpretation.

Pablo Casals, 'cellist, returned to Chicago on Feb. 12, after an absence of a few years, to demonstrate that his position is still secure. In a recital at Cohan's Grand he demonstrated anew the masterful qualities, the intellectual discernment and the tonal beauties that

stand out in bold relief in his playing. As of old his work lacks something of thrill and fire, but in tone coloring, shading, brilliant technical feats and profound insight Casals is a master. The Beethoven Variations on a theme by Mozart provided a medium for some delightful work in which the accompanist, Edouard Gendron, finely assisted. The Bach "Arioso" was another admirable number. The Allegro Spiritoso by Senaile was a bit of virtuoso showmanship which called forth an encore. Godowsky's Larghetto Lamentoso was an intricate work, and Debussy's Menuet was given a fleet and ethereal presentation. Schubert's "L'Abeille" and the Saint-Saëns Allegro "Appassionata" were done with a high artistic quality that concealed the technical mastery necessary for their execution.

Hans Kindler, 'cellist, was one of a group of artists at the Auditorium the same afternoon, being heard as soloist with an orchestra of thirty musicians in the Tchaikovsky Variations. His performance was one of high artistry, the player displaying technical brilliance and a tone of warmth and spirit. Alexander Zukowsky conducted the orchestra. Mordecai Hershman, tenor, was heard, and Seidel Rovner led the orchestra in a group of numbers arranged by himself.

VISITORS IN BENEFIT

Elly Ney, Beatrice Kottlar, Mark Oster and Hageman Assist

CHICAGO, Feb. 18.—Elly Ney, pianist; Beatrice Kottlar, soprano of the Chicago Opera; Mark Oster, baritone, and sixty members of the Chicago Symphony under the leadership of Richard Hageman, gave a benefit concert at the Drake on Feb. 14 under the auspices of the American Friends Committee. Mme. Ney played with brilliance the Mendelssohn G Minor Concerto, and a Chopin group of which the Polonaise in A Flat was a stirring number.

Mme. Kottlar sang the "Liebestod" from "Tristan and Isolde" in a way that made the ballroom seem small, and she added a group which contained two songs by Mr. Hageman. Mark Oster displayed an otund baritone voice of fine texture in Wolf's "Bitterolf" and numbers by Volbach and Strauss. The orchestra, under the baton of Mr. Hageman, played with power and spirit. There was a discerning presentation of the "Entrance of the Gods" from "Rheingold," the Overture to "Mignon," and a delicate beauty in Kreisler's "Liebesfreud," arranged for the orchestra by Frederick Stock.

Walter Allen Stults in Recital

CHICAGO, Feb. 18.—Walter Allen Stults, baritone, gave a recital at Northwestern University on February 16. His numbers included the Bach aria "Dearest Master," "Mit deinen blauen augen" by Strauss, Tchaikovsky's "Pilgrim's Song," and numbers by Fourdrain and Ferrari. An American group contained songs by Murchison, Cox and McGill. The accompaniments were played by Hadassah McGiffin.

Finston Gives International Program

CHICAGO, Feb. 18.—An international program was offered as an unusual attraction by the Chicago Theater Orchestra, Nathaniel Finston, conductor on Feb. 12. English, French, Italian, German, Russian, Spanish, Irish, American, Hebrew, Hindu, Negro and Indian music was represented.

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Widest Range to Singers

Says Mae Graves Atkins



Mae Graves Atkins, Concert Singer and Vocal Instructor

CHICAGO, Feb. 11.—A word to the aspirant for vocal honors comes from Mae Graves Atkins, soprano, successful concert singer and instructor, to the effect that the budding singer should not pin her hopes solely on an operatic career.

"Too many young people hear of the success of a new star and they, too, want to be celebrated in opera," she says. "The stage is all they think of. But the broadest expression of the singer's art is not always to be found there. The opera repertoire is limited to a few rôles which the artist does well, and these she must continue to do. In most cases the study of additional operas means only that you are taking on more work of the same sort; it is the form and not the substance that changes. But the true sphere of art is its broadening influence. Many of the best things in music are closed to the opera singer because she cannot do the rôles in their entirety."

"It is in the concert field that the singer finds the widest range of expression. All the emotions that can be translated into music can be presented in one program. The performer is not tied to a libretto. There is no ensemble to watch and no conductor. So the concert singer has a more grateful task than the opera star and can also do herself greater justice. The opera singers realize this themselves, for most of them have regular seasons of concert work when they refresh their minds and their voices with music that they have no access to on the dramatic stage. To regard opera as the highest goal of singing is to become restricted to routine work and lose all opportunity for versatility and individuality of effort."

Mrs. Atkins devotes a large share of her time each year to concert work, and utilizes her vacation in study. The teacher should never permit a season to go by, she believes, without coaching and gaining the experience of others. The reward is to be found not only in the added knowledge, she declares, but also in the enthusiasm derived from active work. Mrs. Atkins is a member of the vocal faculty of Bush Conservatory, and received her principal training from Marcella Sembrich. Among her recent engagements have been appearances in Kansas City and St. Louis, a tour of Oklahoma, Kansas, Iowa and North Dakota, and appearances as soloist with the Toledo Symphony, the Chicago Apollo Club and the Marshall Field Choral Society.

Frank Parker, baritone, has been engaged as soloist for a performance of "Olivet to Calvary" in Joliet, Ill., on April 10.

BEETHOVEN TRIO PLAYS

Chamber Music Organization Heard in Second Program of Season

CHICAGO, Feb. 18.—The Beethoven Trio, composed of Ralph Michaelis, violin; Theodore Du Moulin, 'cello, and Jeanette Loudon, piano, gave its second concert of the season at Academy Hall on Feb. 12. The trio has won an enviable place among chamber music organizations in Chicago, and furnishes ensemble programs of a high order. The Brahms Trio in B was given a well judged interpretation, showing admirable care in preparation and a fine sense of proportion.

The Tchaikovsky Theme and Variations, Op. 50, received fine treatment, and the style and vivid coloring prevented the pattern from becoming monotonous. A Suite, Op. 35, by Horatio Parker, was lighter music, to which the players brought the requisite delicacy of touch and sentiment.

Pease Conducts Northwestern Glee Club

CHICAGO, Feb. 20.—Rollin Pease, baritone, conducted the Northwestern University Glee Club in a concert at Patton Gymnasium on Feb. 17. Henry Stewart's "Song of the Camp" and numbers by Rogers and MacDowell were included in the program. Ruth Lees, soprano, was soloist. On Feb. 18, Mr. Pease sang in the "Creation" with the Morgan Park Choral Society, the other soloists being Ethel Benedict, soprano, and George Tenney, tenor. Edward T. Clissold conducted. Mr. Pease gave a recital before the Kiwanis Club of Elgin, Ill., on Feb. 7.

To Feature Public School Music in Summer Courses

CHICAGO, Feb. 18.—A comprehensive course in public school music is being planned for the summer master school of the American Conservatory from June 25 to Aug. 5. D. A. Clippenger, vocal coach and writer, will conduct lectures, together with the regular conservatory course under the direction of O. E. Robinson. George H. Gartlan, director of public school music in New York City, has been specially engaged for the course.

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JOINT RECITAL ATTRACTS

Gustaf Holmquist, Baritone, and Bruno Esbjorn, Violinist, Heard

CHICAGO, Feb. 18.—Gustaf Holmquist, baritone, and Bruno Esbjorn, violinist, of the faculty of Bush Conservatory, gave a joint recital in Kimball Hall on Feb. 16. A group of German lieder showed Mr. Holmquist at his best. "Wanderer" and "Who is Sylvia?" by Schubert, and Strauss' "Wiegenlied" revealed his polished artistry, high perception of musical values and a warm and richly colored tonal expression. There was a fine dramatic quality in his singing of Kaun's "My Native Land" and a Handel aria. Other pleasing numbers which evoked demands for an encore were Nevin's "Village Blacksmith," "Think of Me" by Richard Czerwonky, and Rhys-Herbert's "Song of the Mush-On."

Mr. Esbjorn, who is a recent addition to the master school faculty, gave a spirited performance of Tartini's "Devil's Trill" Sonata. His tone was full and sonorous, his technique masterful without being showy, and his musical conception high. The cadenza, as Mr. Esbjorn played it, was an integral part of the composition and not a mere bit of bravura. The Wieniawski Polonaise in A was given a brilliant performance. Edgar Nelson played highly effective accompaniments for both artists.

Faculty Members of American Conservatory in Recital

CHICAGO, Feb. 18.—Carl Songer, tenor, and Isabelle Cuny, pianist, of the faculty of the American Conservatory, gave a recital in Kimball Hall on Feb. 11. Miss Cuny played the Bach-Liszt Fantasie and Fugue in D Minor, numbers by Godowsky and Brahms, and the first movement of the Grieg A Minor Concerto, with Henriot Levy at the second piano. Mr. Songer displayed a tenor of considerable range in three songs of his own composition, "No Sunset," "Summer" and "One Hour." He also sang other works. Mrs. Harriet Seyl played the accompaniments.

Lyceum Arts Faculty Members Active

CHICAGO, Feb. 18.—James Hamilton, tenor, of the faculty of the Lyceum Arts Conservatory, was soloist at the midwinter musicale at Lake Forest on Feb. 12. Mrs. Ora Padgett-Langer appeared before the Sunday Evening Club at Wilmette on Feb. 12. Elias Day gave a recital at Berne, Ind., on Jan. 25. Mr. Hamilton was soloist with the Richmond, Ind., Symphony on Jan. 30. Jeanne Boyd appeared at the piano with Paul Mallory, tenor, in a presentation of her own songs at a musicale at the La Salle Hotel on Feb. 1.

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Ten-Year-Old Violinist Has Played Five Times With Chicago Symphony

Anita Malkin First Appeared with Orchestra at Age of Eight — Demonstrates Exceptional Love for Violin and Unusual Power of Concentration

CHICAGO, Feb. 20.—The term "infant prodigy" is one of loose application and elastic meaning, but when speaking of Anita Malkin, ten-year-old violinist of Chicago, no other expression seems so aptly to fit the case. For in her brief career Anita has enjoyed the unusual distinction of appearing five times in concert with the Chicago Symphony under the conductorship of Frederick Stock, and has given one public recital in Chicago. Only her parents' regard for her extreme youth has prevented her appearance in concerts in other parts of the country.

There is nothing freakish about the artistry of this child, which was developed at the age of eight to the point of enabling her to play successfully with one of the great orchestras of the country. Her musical growth, while rapid, has been regular and methodical. There has been no inclination to force her progress, and her activities last year were limited to four public appearances. This season she has been soloist with the Chicago Symphony at one of the popular concerts, and she will be heard in recital next month.

An unusual power of concentration and an exceptional love for the violin are Anita's principal characteristics. In other respects she is a child of ten, with a normal eagerness for fun. She admits that her chief love is music. "What I like to do best is to play the violin," she says, "then I like to read and to draw. Sometimes I help my mother wash the dishes, but I like roller-skating better." She is very proud of the fact that she can out-skate most of her playmates of her own age.

She does a good deal of roller-skating and likes outdoor games. Her parents encourage her in every form of physical exercise, but her punctilious habits have led her to place a clock in the front window of her home when she goes out so that she can tell when it is time to return for practice. Her hours of study are well distributed through the day so that she never tires of her work. A private tutor takes charge of her ordinary education, but such studies as arithmetic,



Photo by Eugene Hutchinson
Anita Malkin, Violinist

spelling and history leave Anita unmoved. One judges from her expression as she turns up her nose at the mention of these subjects that she finds them a trifle boresome after communion with Beethoven, Mendelssohn and Saint-Saëns. But she has a vivid interest in moving pictures and boasts of her favorite screen stars like other "movie fans."

Her musical education began at the age of five under the direction of her father, Joseph Malkin, first cellist of the Chicago Symphony. Her unusual talent soon made itself manifest and her progress kept pace with her rapidly increasing interest. One of the remarkable points of her development is that her mind has been kept free from the belief that any composition is "difficult." Her repertoire has been advanced in proportion to her growing abilities, and the consequence is that she has never experienced the helplessness of attempting to cope with a work beyond her grasp. After mastering the Bach "Chaconne" recently she asked her father, "Is that hard to play?"

Two years ago Frederick Stock became interested in her work and arranged to have her appear at one of the popular concerts. She played with such success that she was re-engaged for three performances with the orchestra the following season, two being given at Orchestra Hall, and the third in Milwaukee. She again appeared with the Chicago Symphony at the opening of the present season, playing the Mendelssohn Concerto. Her recital will be given in Orchestra Hall on March 5. It is planned to have her continue her studies next year under the direction of Leopold Auer, who has taken great interest in her work.

E. R.

Second Concert by Hess and Reuter

CHICAGO, Feb. 18.—The second of the series of cello and piano concerts by Hans Hess and Rudolph Reuter will be given in Kimball Hall on Feb. 28. There has been a marked popular response to these concerts, which were arranged by Mr. Hess to meet the increasing demand for cello music. A feature of the program will be the first presentation in Chicago of the Dohnanyi Sonata in B Flat Minor.

HEAR ALMA REED

Soprano Discloses Fine Voice in Recital Program

CHICAGO, Feb. 18.—Alma Hays Reed, soprano, proved herself an artist of high rank in her first recital of the season at Lyon and Healy Hall on Feb. 15. She possesses a voice of dramatic quality, which she uses in effective style. Her interpretations are admirable. A winsome manner on the stage adds to her effectiveness. She gave with clear enunciation and a firm revelation of its dramatic significance, the Mirror Song from "Thais," imparting a fine coloring to her top notes. The aria, "Il va venir" from Halevy's "La Juive" came a little uncertain in the lower register, but with much appeal.

Three songs by Brahms received spirited utterance, with particular warmth and beauty in "Immer leiser wird mein schlummer." In lighter vein were "Rain" by Pearl G. Curran, "At the Well" by Hageman, and Ganz's "Memory." A group of Negro spirituals by William Reddick concluded the program, after which Miss Reed was compelled to add numerous extras. Artistic accompaniments were furnished by Alice Baker Blackman.

MISS WILLARD IN RECITAL

Pianist Gives Admirable Performance in Interesting Program

CHICAGO, Feb. 18.—Carolyn Willard, pianist, was heard in recital at the Playhouse on Sunday, Feb. 12. Miss Willard is a conscientious musician; her work shows evident sincerity and thoughtful effort. A group by Chopin was given with understanding of the music. The Twelve Variations of Tchaikovsky were played with discernment and the MacDowell Prelude and Fugue was technically well done.

Some compositions of the modern school formed an interesting part of the program. Among these were a pair of Finnish Lyrics by Selim Palmgren, the "Mytilene" Serenade by Blanchet and "La Couturière" by Moussorgsky. The spirit of the numbers was brought out by Miss Willard, and several extras were added at the conclusion of the program.

Danville Oratorio Society Gives "Messiah"

DANVILLE, ILL., Feb. 18.—Arthur Kraft, tenor, and Mary Welch, contralto, were received with enthusiasm as soloists at the first public performance of the "Messiah" by the Danville Oratorio Society on Feb. 14. The chorus, consisting of 100 voices, was organized in the fall by G. Magnus Schutz, conductor, and gave an admirable presentation of the oratorio. Else Harthan Arendt sang the soprano and Mr. Schutz the baritone part.

Frank Parker Soloist at Hyde Park

CHICAGO, Feb. 20.—Frank Parker, baritone, was soloist at a musicale given by the Hyde Park Men's Club on Feb. 16. He was successful in an American group which included Dauty's "Song of Joy," "Charity," by Richard Hageman, Damrosch's "Danny Deever," "Leetle Bateese" by O'Hara and a Negro spiritual by Reddick. The accompaniments were played by Helen Rauh.

Additional Chicago News on page 40

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America Displays Growing Interest in Works of the French Composers

LESS than a year ago the amount of French music in this country was considerably less than it is to-day. The change has been brought about by the activities of the Fine Arts Importing Corporation, a recently established venture which enjoys the patronage of the French Government. The corporation has been so successful in introducing French art to America that it has lately had to enlarge its offices in the Bush Terminal Sales Building.

"We had long known that you in America were not familiar with the large mass of our musical output," said M. Bocande, president of the corporation, in discussing the aims of his organization. "Of course, works of such composers as Saint-Saëns, d'Indy, Ravel and Debussy are well known in the concert halls, but generally there has been little opportunity for musicians here to place their hands upon them. There have been several reasons why such a situation should exist, notably the very strict French copyright laws and the fact that the Germans have been much more assiduous in disseminating their musical products. "Consequently, our government and the leading music publishers of France were only too glad to lend their support to the project conceived by such of our representative musicians as E. Robert Schmitz, Albert Wolff and Pierre Monteux to open a house in New York, which might, so to speak, be the outlet of our musical treasures.

"Another fact which we find is not generally known, is that French editions of the classic repertoire are among the best available. Except for some specially edited works for the organ which have been made by some of our renowned organists, reprints of other editions are

principally in use here. But the Paris Conservatoire has its own editions. In the field of organ music, in which the French to-day are pre-eminent, our editions are easily in the lead. Then again, there is a vast amount of sacred and secular choral music, compiled especially for the Schola Cantorum, founded by Vincent d'Indy, which bears testimony to the rich heritage of French art.

"So it is in order that America may get a better understanding of French culture and that we may in turn learn to know America better, that the establishment of some such enterprise was a moral and, one might say, a political necessity. Music and art are the expressions of the human soul, and when different peoples learn to understand and appreciate the basic characteristics of each other the state of universal amity will be largely accomplished." H. C.

Idis Lazar Tours in West

Five appearances were made by Idis Lazar, pianist, within ten days recently on tour in the West. Among these were engagements in Akron, Ohio; Northfield, Minn., and St. Paul. In the last city one of her two dates was for a musicale at the home of Mrs. C. A. Weyerhauser, whose guest she was.

Lafarge Fills Varied Dates

A recent soirée française at the home of Mr. Kendall, proprietor of the Capitol Theater, brought forward Maurice Lafarge, New York voice teacher and coach, as accompanist for Alice Michot in solo numbers and also as singer in a duet for soprano and tenor from "Manon." Mr. Lafarge's versatility was further

shown by his playing the Brahms Hungarian Dance, No. 17, as a piano solo. He again appeared as accompanist on Feb. 3, when his pupil, Walter Burke, tenor, sang before the American Criterion Society. Mr. Burke has since been engaged for appearances at the National Theater in Brooklyn. At his last recital in Aeolian Hall, Edmond Clément, the distinguished French tenor, had Mr. Lafarge as accompanist.

Miss Dale Sings in Massachusetts

Following her second successful Aeolian Hall recital and her Boston recital in Jordan Hall on Jan. 14, Esther Dale, soprano, has filled engagements in Lawrence, Gardner and Andover, Mass. She is now being booked by her managers, Harry Hall and Gabrielle Elliott, for a Western tour for next season, when she will make several appearances as soloist with orchestra.

Pattiera Making Short Tour

The end of February is bringing a short concert tour for Tino Pattiera, tenor of the Chicago Opera Association. On Feb. 20 he sang a program of Italian arias and songs in Lynchburg, Va. A festival date was filled at Lynch, Ky., on Feb. 22, when the singer was fêted by a colony of his fellow Dalmatians. On Feb. 24 he sang in Louisville, Ky., a postponement from Feb. 8.

Lenora Sparkes Now in Texas

Lenora Sparkes, soprano of the Metropolitan Opera Company, left New York on Feb. 7 for an extended tour of the South and Southwest, which opened in Abilene, Tex., on Feb. 10. Other cities which she will visit in Texas are Dallas, Fort Worth, Orange, Marshall, Smithville and Beaumont. She will also sing in Lafayette, La.; Hot Springs and Pine Bluff, Ark.; Grenada, Miss.; Tuscaloosa, Ala., and New Bern, N. C.

STOKOWSKI IN WASHINGTON

Handel and Bach Works Featured—Flonzaleys in Recital

WASHINGTON, D. C., Feb. 18.—Leopold Stokowski presented the Handel Concerto Gross, Op. 3, No. 1, with the conductor at the clavichord, as the featured number at the concert of the Philadelphia Orchestra, on Feb. 14. It proved a work of great charm. Another number was the Bach Passacaglia in C Minor arranged from the organ score for orchestra by Mr. Stokowski. This received fine interpretation. Beethoven's Fifth Symphony rounded out the program. T. Arthur Smith, Inc., managed the concert. Under the auspices of the Washington Society of Fine Arts, the Flonzaley Quartet gave a concert on Feb. 13. Quartets of Mozart, Enesco and Beethoven made up the program, and the works of Enesco especially received a warm welcome.

The National String Quartet of this city, composed of Henri Sokolov, first violin; Max Pugatzky, second violin; Samuel Feldman, viola, and Richard Lorieberg, 'cellist, has recently returned from a successful tour through Pennsylvania, where it presented programs of works by Beethoven, Dvorak and others. W. H.

Varied Audiences Hear Loraine Wyman

Recitals at Arthur Whiting's studio brought forward Loraine Wyman, diseuse, on Feb. 4 and 5. She appeared for the Woman's Club of Ridgewood, N. J., on Feb. 9; for the Matinée Musical Club of Philadelphia on Feb. 16, and at Miss Master's School in Dobbs Ferry, N. Y., on Feb. 16. She is scheduled to appear in Washington, D. C., on Feb. 28, and is later to go to Baltimore and then to Canada.

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FRIEDMAN PLAYS TO COLUMBUS AUDIENCE

Ohioans Acclaim Pianist and Lazzari—Other Soloists Appear

COLUMBUS, OHIO, Feb. 18.—Carolina Lazzari, contralto, and Ignaz Friedman, pianist, delighted an audience of residents of the city and surrounding towns at a recital on Feb. 10, in the Women's Music Club Series. This was Mr. Friedman's first visit to Columbus, and he was emphatically welcomed, his artistic qualities endowing his music with great brilliancy.

Beginning with the Chopin Nocturne Op. 62, he ran through a gamut of Chopin numbers, including a Valse, the A Flat Ballade, the Study in F Sharp Minor, the "Butterfly" Study, and the Polonaise Op. 53. He also played two Viennese Waltzes of his own, transcribed by Gaertner, and Liszt's transcription of the "Tannhäuser" Overture. All this music he interpreted with vivid gradations of color and with brilliant technique.

Miss Lazzari sang charmingly three groups of attractive songs. Her program included the aria "Amour viens" from "Samson et Dalila," and four American songs—two by Hageman "Do Not Go My Love," and "Cunning Little Thing"; "Last Hour" by Kramer, and "Cradle Song" by McFadyen.

Several extra numbers were sung. Blanche Barbot played excellent accompaniments.

Marian Morrey, pianist, and Agnes Coyle, reader, gave a program on Feb. 9 at the Knights of Columbus Hall. Miss Morrey, whose mother is president of the Grace Hamilton Morrey School of Music, played the first movement of the B Flat Minor Concerto of Tchaikovsky, with Mrs. Morrey at the second piano; Grieg's Nocturne in C, Chopin's Nocturne in D Flat and Ballade in G Minor, and other numbers by Stanford, Granger, and Liszt, and gave evidence of fine attainments. Miss Coyle gave admirably

several readings, including a scene from "The Taming of the Shrew," and a humorous episode from the "Penrod" Stories by Booth Tarkington.

June Elson Kunkel, soprano; Mildred Gardner Blampied, pianist; Marian Beery, violinist, and Bertha Higgins, gave a concert on the afternoon of Feb. 8 for Washington Court House, Ohio. This was one of the "Twilight Musicales," and the last of the season.

Robert Barr, baritone, and Edwin Stainbrook, pianist, gave a concert at St. Aloysius Academy, New Lexington, Ohio, on Feb. 9.

ELLA MAY SMITH.

FLONZALEYS IN ATLANTA

Visitors Play in Club Series—Concerts by Local Artists

ATLANTA, GA., Feb. 20.—The Flonzaley Quartet was the fifth attraction of the Series Intime given under the sponsorship of the Atlanta Music Club Feb. 4. A heavy rain that had been continuous for two days failed to intimidate the hundreds of Atlantians who love good music, and Eggleston Hall was crowded, many applicants for tickets being turned away because of the limited capacity of the hall. The program consisted of the Haydn Quartet in D, Eugene Goossens' "Phantasy" Quartet, and the Beethoven Quartet in D. Several encores were given.

A concert was given under the auspices of the Home for Old Women at the Atlanta Theater recently, by Mrs. Frank Marsh, harpist; Enrico Leide, 'cellist; A. W. Browning, tenor, and J. Foster Barnes, baritone.

A concert of much interest was given at Eggleston Hall on Feb. 9 by a number of prominent Southern artists. Those who participated were Mrs. Whitten, mezzo-soprano; Mr. Drukenmiller, tenor, and Mr. Leide, 'cellist. The proceeds of the event were devoted to the new chapter house of the Daughters of the Confederacy.

L. K. STARR.

Louisville Students Give Program

LOUISVILLE, KY., Feb. 18.—Students from the classes of Dan Baker, voice teacher, and Lionel Sinclair, piano, were presented in recital at the Louisville Conservatory of Music early in the month. A program made up of representative classic and modern works was presented, with Sara Lee as accompanist for the singers, Mary Killmeier, Mrs. Fred Wells, Ava Belle Bradley, Mrs. Irene Mossbarger and Mrs. A. E. Nelson. The pianists were Lillian LaRue, Mrs. Louis Bornwasser, Emaline Archer, Evelyn Kaiser, George Blusinsky, Helen Eichenberger and Geraldine McNeely.

LOUISVILLE CHORUS SINGS

Women's Organization Gives Initial Concert—Assisted by Local Artists

LOUISVILLE, KY., Feb. 18.—The initial concert of the Louisville Women's Chorus was given in the auditorium of the Holy Rosary Academy recently. This body of singers is entitled to high praise. Sixty women, under the leadership of Caroline Bourgard, comprise the organization's personnel.

Ruth Jones Knott, violinist, the soloist of the evening, and a Louisville artist, was accorded an ovation. Mrs. Newton Crawford played excellent accompaniments, both for the soloist and the chorus. Groups of solos were sung by Mrs. William Scholtz, Mrs. Carl Wilson, Mary Louise Williams, Capitola Ross, Angeline McCrokin, Mrs. William E. Hutchings, Jane Russell Stokes and Violet Delime.

H. PEAKE.

INITIATE MIAMI SERIES

Kreisler First Artist in Philpitt Course—Recital by Hempel

MIAMI, FLA., Feb. 17.—Fritz Kreisler gave the first program in the Philpitt Artist Recital Course in the White Temple, Feb. 10. A capacity audience, including many standees, heard the performance and insisted on encores. The program included the Grieg C Minor Sonata, the Mendelssohn Concerto, two groups of the violinist's own numbers, Rimsky-Korsakoff's "Chant Indoue," and a Melody by Dawes.

Frieda Hempel gave a recital at the Fairfax Theater recently and drew an immense crowd. This is the first of the attractions in this theater, which has only recently been completed and which has a larger capacity than any other place here.

A. M. FITZPATRICK.

Weekly Recitals Featured at Miami Conservatory

MIAMI, FLA., Feb. 18.—The weekly recitals at noon on Saturdays form an interesting feature of the work of the Miami Conservatory, of which Bertha Foster is director. Emily Byrd recently gave an illustrated talk explaining how to practice; Edna Burnside told how to listen to music; an address on voice production was given by Cara Germain, head of the vocal department of the Conservatory, and Miss Foster, the director, gave a talk on piano fingering. Walter Witko has been appointed to the violin department as teacher. Mr. Witko received his training at the Damrosch Conservatory in New York, and with George Orner of the School of Music at Jacksonville, Fla. The department of arts and crafts installed not long since by Gertrude Ellicott Shriver is attracting considerable attention, and one of its novelties is the industry of weaving. Miss Foster has organized a series of organ recitals to be given at the Trinity Episcopal Church every week. Mme. Germain recently lectured on "Operas and Opera Singers" under the auspices of the League of American Penwomen at the White Temple. Gordon Ertz, who is in charge of the art department of the Conservatory, gave an exhibition of his paintings at the School of Musical Art in Jacksonville recently.

SOUSA IN ST. PETERSBURG

Sherman K. Smith Honors Bandmaster on Visit to Florida City

ST. PETERSBURG, FLA., Feb. 18.—The recent visit of Lieutenant-Commander John Philip Sousa and his band became a gala event, under the arrangements made by Sherman K. Smith, who has been active as a musical manager in Boston and New York, and is now manager of George Fergusson, the Boston vocal teacher who recently located in New York. When the players arrived from Tampa, Mr. Smith met them at the boat with forty motors and took them on a sight-seeing tour of the town. Co-operating with Mr. Smith in this enterprise were Mrs. J. Liberty Tadd and Mrs. Edith Tadd Little. Mayor Pulver presented the band leader with the freedom of the city, and following the automobile trip a luncheon was given at the Poinsettia Hotel for Lieutenant Sousa and Florence Hardeman, one of the soloists with the band. Both a matinee and an evening concert were given. Members of the Royal Scotch Highlanders' Band were guests of the management at the afternoon concert. After the evening concert an informal reception in honor of Lieutenant Sousa was held at the Florida Art School by Mrs. Tadd and Mrs. Little.

Mr. Smith has known Lieutenant Sousa for some years, and it was due to his efforts that the musician's stay here was signalized socially. Lieutenant Sousa became the first honorary member of the Progressive Musical Association which Mr. Smith has organized here with the object of promoting a spirit of co-operation among musicians.

College Audience Applauds Miss Bensel

HARTSVILLE, S. C., Feb. 18.—An audience which insisted on numerous encores and extras greeted Caryl Bensel, soprano, when she gave a recital in the auditorium of Coker College and Conservatory of Music on the evening of Feb. 10. She opened her program with arias by Scarlatti, Handel and Veracini, and in her second group presented songs in French and German. A lighter element was introduced in an Irish folksong, "I know where I'm going," arranged by Hughes, and numbers by Strickland, Bassett and Cyril Scott.

Clara Butt in Canada

The itinerary of Dame Clara Butt, contralto; Kennerley Rumford, baritone, and their assisting artists calls for eight concerts in the nine days from March 2 to March 10. On March 2 and 3 the company will appear in Toronto; on March 4 in Hamilton, March 6 in Kingston, March 7 in Ottawa; March 8 in Sherbrooke, March 9 in Quebec and March 10 in Montreal. For every engagement up to the beginning of the month, Dame Butt and Mr. Rumford have played to sold-out houses, with the tickets frequently exhausted four or five days before the concert.

Cecil Fanning, baritone, has been singing on his recent programs a song by Clarence Gustlin called "Left." He included it at his appearances in November at Benton Harbor, Mich.; Waterloo, Iowa, and Coffeyville, Kan., and in December at Joplin, Mo., and Leavenworth and Lawrence, Kan.



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Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
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Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago, Dallas, Texas, June, 1922; Chicago, August, 1922.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.
Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, Portland, Ore., June 17; Seattle, Wash., August 1.
Mrs. Urs Symott, 824 No. Ewing Ave., Dallas, Texas.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.
Una Clayton Talbot, 3085 Washington Blvd., Indianapolis, Ind.
Isabel M. Tonn, 409 Grand View St., Los Angeles, Calif., June 19 to July 22.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., March 15, May 15.
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TONE

Many Events in Chicago's Week

[Continued from page 37]

STUDENT ORCHESTRA HEARD

Pupils of American Conservatory Appear as Soloists

CHICAGO, Feb. 18.—An interesting concert was given by students of the American Conservatory with the student orchestra under the leadership of Adolf Weidig at Orchestra Hall on Feb. 15. Mrs. Mary Hughes Call, pianist, played a movement of the Schumann A Minor Concerto with good interpretative judgment. Mary Lenander sang the aria "O Don Fatale" from "Don Carlos," displaying a rich contralto voice. Mrs. F. W. Armstrong, organist, gave the Andante and Finale from the Rheinberger Concerto, Op. 137.

Eugene Christy sang "Vesti la giubba" from "Pagliacci" with such success that it had to be repeated. Richard Hire, a student of Heniot Levy, played the Liszt Concerto in A for piano, overcoming the technical difficulties with ease, and displaying a high sense of musicianship. Other numbers were the Bach Toccata and Fugue in D Minor, played by Emily Roberts; a portion of the Chopin E Minor Concerto for piano, by Etta Blonstein; the aria "Mon coeur s'ouvre à ta voix" from "Samson et Dalila," sung by Mildred Aronson, and a movement of the Lalo "Symphonie Espagnole," played by Marvin Sakanowsky.

The orchestra showed mature results of thorough rehearsals and played with painstaking attention to tempi and rhythm. There was a praiseworthy regard for the meaning of the numbers and a sincere reflection of the work of Mr. Weidig, head of the ensemble class.

In Chicago Studio

Chicago, Feb. 20.

Weldon Whitlock, baritone, student of Burton Thatcher of the Chicago Musical College, made his debut in Steinway Hall on Feb. 10. He sang with good effect the Handel aria "Where'er You Walk," "The Last Hour" by Kramer and the Serenade from Mozart's "Don Giovanni," and gave a dramatic performance of the Cortigiani from "Rigoletto." Glen Halik, violinist, assisted with numbers by Ernst, Volpe and the Paganini-Kreisler Praeludium and Allegro.

Muriel Meyer, piano student of Glenn Dillard Gunn of Chicago Musical College, won the Thursday Musical Club scholarship in Minneapolis. Dorothy Bowen, soprano, has made recent appearances at the West End Woman's Club, the Longfellow Club and the Press Club. Anne Leonard sang recently at a musicale at the Edgewater Beach Hotel. Rudolph Reiners, of the faculty, has been appointed conductor of the Fourth Presbyterian Church orchestra.

Violin students of Herbert Butler of the American Conservatory were heard in Kimball Hall on Feb. 18. Loraine Earnest played a portion of the Mendelssohn Concerto; Helen Dvorak gave two movements of the Sinding Concerto in A, and Lulu Giesecke played part of the Lalo "Symphonie Espagnole." Others taking part in the program were Lewis Broadbudd, Edna Grannon, Harry Mazur, Rosalie Saalfeld, Dorothy Turek, Ruth Wingert, Eva Polokoff, Richard Hire, Dorothy Condit and Dorothy Hallett.

Piano pupils of Viola Cole-Audet appeared in recital on Feb. 10. Mildred Katz, Grace Isador, Leona Schiller, Frieda Cohen, Pearl Cohen, Ruth Blumenstock, Ethel Kamfner, Ethel Young and Harry Rudnick contributed to the program.

Minnie Aronson, piano student of Maurice Rosenfeld, was soloist at a recent musicale, playing numbers by Chopin and Weber.

Students of Mme. Sturkow-Ryder gave a piano recital in the Cable Building on Feb. 11. Lillian Lewis played the Rubinstein Etude in C, Sabina Soffer was heard in two Bach numbers, and others appearing were Ethel Dale, Erna Akeley, Elizabeth Branek, Janet Friday and Wallace Miller. Mme. Sturkow-Ryder and Anne Hathaway played the Beethoven Sonata Op. 12, No. 2, for piano and violin.

Isabel Bryce, student of James Ham-

ilton of Lyceum Arts Conservatory, was soloist for the Larrabee Y. M. C. A. on Feb. 5. Anna Braun, soprano student of Lucille Stevenson, appeared before the Co-educational Club on Feb. 7. George Reese, student of Theodore Harrison, was soloist at Medina Temple for the Shriners recently.

Mildred Cleveland, soprano, student of Florence Lang, was heard at a concert at North Shore Auditorium on Feb. 14, singing with fine effect Clarke's "Bowl of Roses" and "Slumber Boat" by Gaynor.

Puccini Opera Produced by Class of Chicago Musical College

CHICAGO, Feb. 20.—Puccini's "Bohème" was presented by students of the Chicago Musical College school of opera in the Ziegfeld Theater on Feb. 18 under the direction of Edoardo Sacerdote. Some individual voices of exceptional quality were heard, and the entire production moved with a spirit that reflected earnest study and ample preparation.

Noteworthy work was done by C. B. Talbot as Marcello, the singer displaying a full and resonant baritone well modulated and evenly produced. Alline Stosberg as Musetta sang with warmth and spirit. Olga Gates made a satisfactory Mimi, and handled the music of the part capably. Kennard Barradell as Rodolfo did his best work in the quartet in the third act. Others in the cast were E. S. Tollefsen as Schvanevick, Carrol Kearns as Colline, and William S. Bucke and Angelo Martino in other rôles.

Boza Oumiroff Leaves for Florida Tour

CHICAGO, Feb. 18.—Boza Oumiroff, baritone, of the Bush Conservatory Master School faculty, has left with Ella Spravka Oumiroff, pianist, for a concert tour in Florida. Bruno Esbjorn, violinist of the faculty, gave a recital at Augustana College, Rock Island, on Feb. 17. Richard Czerwonky, violinist of the master school faculty, has been engaged as soloist with the Richmond, Ind., Orchestral Association on Feb. 27.

Carl Craven Sings at Chicago Beach

CHICAGO, Feb. 18.—Carl Craven, tenor, was soloist at the Sunday evening concert at the Chicago Beach Hotel on Feb. 12. He sang numbers by Protheroe, Harold Henry, Goodhart, Strickland, MacDermid's "Sacrament" and the aria "E lucevan le stelle" from "Tosca." Mr. Craven has been engaged to give a recital at Fort Dodge, Iowa, on March 21.

Haydn Owens to Direct Music at Calvary Church

CHICAGO, Feb. 18.—Haydn Owens, choral conductor, has given up his active work at Park Center Church to assume the position as musical director of Calvary Presbyterian Church. His farewell services at Park Center included the "Festival Te Deum" by Dudley Buck, chorals by Maunder and Protheroe, and the motet "Gallia" by Gounod.

Protest Against British Entertainments Tax on Church Music

LONDON, Feb. 18.—A protest made at the last International Congress of the British Music Society against the continued imposition of the tax on entertainments has recently gained supporters because of a project to tax even church music. The secretary of the society has recently issued a statement, according to a special dispatch to the New York World, protesting against the application of the tax to the performance of oratorios in York Minster. The statement points out that in Tudor days music was regarded as an essential to national life, but that the danger is now that it will become a luxury which only the rich will be able to afford.

Pavlowa Forces Seen in Memphis

MEMPHIS, Feb. 18.—Anna Pavlowa and her corps of artists gave a satisfactory performance to a large audience at the Lyric Theater, Feb. 16. It is her third visit here, and her welcome is always enthusiastic. During the performance, between the acts, the company staged a short celebration in honor of Mme. Pavlowa's birthday, and she was the recipient of many gifts.

GEORGE WILLIAMSON.

OPERA IN OAKLAND

San Carlo Singers Present Works—Werrenrath Gives Recital

OAKLAND, CAL., Feb. 18.—The San Carlo Opera Company fulfilled a several days' engagement here last week. A list of works of more pretentious character than was attempted last year included "Rigoletto," "Madama Butterfly," "Aida," "Martha," "Tosca," "Carmen," "Pagliacci," "Cavalleria" and "Trovatore." Anna Fitzju scored a triumph in "Tosca," as did Tamaki Miura in "Butterfly." Bianca Saroya as Aida and Santuzza was a mainstay of the company. Josephine Lucchese, in "Martha" and Anita Klinova, in supporting rôles, were of exceeding value. Among the male singers Giuseppe Agostini and Mario Valle received ovations. Ernesto Knoch was a vigorous director, and deserves much credit for the results obtained. On the whole, it was a successful week, though the ticket sale was not always so good as it should have been. Of much local interest was the appearance of Stella Jelica, a Berkeley girl, as guest artist in "Carmen." Her Micaela verified the predictions of her friends, and was quite in keeping with her successes in oratorio and concert.

Reinald Werrenrath, baritone, was presented in the fifth concert of the Artist Series. A crowded house welcomed the singer's excellent program made up of groups of Scotch, German, Norwegian and American songs. He won a veritable ovation and granted extra numbers. Harry Spier played solo piano numbers, comprising Rachmaninoff and Chopin compositions, and as accompanist was most capable.

A program of much worth was sponsored by the local branch of the Music Teachers' Association, at Ebell Hall, when Mrs. John H. Merrill and Nelson McGee, vocalists; Kathryn Goggin, pianist, with Mrs. Josephine Alwyn and Mabel Sherburne West as able accompanists, were presented. The Beethoven Trio, Op. 1, No. 3, was given a most satisfactory reading by the Philharmonic Trio, comprising Orley See, violin; Veneslao Villalpando, cello, and William Carruth, piano. Thomas Frederick Freeman was in charge of the program.

A. F. SEE.

RECITALS IN FORT WORTH

Harmony Club Presents May Peterson and Pavlowa Ballet Russe

FORT WORTH, TEX., Feb. 18.—The fourth concert of the Harmony Club's Thursday morning series was given recently at the Texas Hotel by May Peterson, soprano of the Metropolitan. A larger audience greeted Miss Peterson than had been seen at any previous morning concert. The singer, who was in excellent voice, presented a diversified program and was greeted with enthusiasm.

One of the most striking performances of the season was that by Anna Pavlowa and her Russian Ballet at the Chamber of Commerce recently under local management of the Harmony Club. The audience vigorously applauded the great dancer's art, and that of Laurent Novikoff and others supporting her. This was Mme. Pavlowa's third appearance in this city.

C. G. NORTON.

Harold Bauer Soloist with Minneapolis Symphony in St. Paul

ST. PAUL, MINN., Feb. 18.—Harold Bauer, pianist, was soloist in a masterly presentation of Mozart's Concerto for Piano and Orchestra at the concert of the Minneapolis Symphony, given in the Auditorium on the evening of Feb. 9. An audience of good proportions applauded the efforts of Mr. Oberhoffer, the conductor. The program included also the "Symphony on a French Mountain Song," Op. 25, by Vincent d'Indy, in which the piano part was played by Mr. Bauer in a fine solo performance.

F. L. C. B.

Portland, Ore., Hears Columbia Choir

PORTLAND, ORE., Feb. 18.—The Columbia Male Chorus of forty voices, conducted by Charles A. Swenson, appeared with Edna Swanson Ver Haar, contralto, as soloist, in a delightful program on Feb. 11, at the Auditorium. Mme. Ver Haar was charming in two groups of songs, which included several numbers by Swedish composers, and several encores were demanded. She also sang with good effect the aria "O Mio Fernando." The chorus was excellent in a number of groups sung a cappella. Edgar E. Coursen was accompanist and Ralph W. Hoyt assisted at the organ.

IRENE CAMPBELL.

Kellerman Continues

Concert Work While Teaching in Detroit



© Botte

Marcus Kellerman, Bass-Baritone

DETROIT, Feb. 18.—Since he came here in the fall as a member of the faculty of the Detroit Conservatory of Music, Marcus Kellerman, bass-baritone, has appeared as soloist with two orchestras, the Cincinnati Symphony, Eugene Ysaye, conductor, and the local Symphony, over which Ossip Gabrilowitsch presides. As a former resident of Cincinnati, Mr. Kellerman was heard with special interest in a pair of concerts in that city, where he gave Wagner and Schumann numbers in German, a Verdi aria, and, as extra, the "Evening Star" from "Tannhäuser." Singing with the Symphony here, Mr. Kellerman won favor in his first notable local appearance.

At the conservatory, Mr. Kellerman has large classes. Private work as vocal teacher also takes him to Toledo once a week to a class of professional singers. One of his pupils, Adolph Beugneul, tenor, is singing the rôle of Turiddu in "Cavalleria Rusticana" with the Detroit Opera Company this week. Another pupil, Mrs. Nina Maxwell, contralto, appeared as Azucena in a production of "Trovatore" a few weeks ago. In the spring, Mr. Kellerman is to make several festival appearances, and in the summer he will go to Richmond, Va., where he formerly resided, for a six weeks master class.

ELSHUCO TRIO AT VASSAR

Chamber Program Applauded—Hinshaw Company Gives "Impresario"

POUGHKEEPSIE, N. Y., Feb. 18.—The Elshuco Trio, comprising Elias Breeskin, violin; Willem Willeke, cello, and Aurelio Giorni, piano, was heard in a delightful concert at Vassar College on Feb. 6. The ensemble was excellent, the players adapting themselves well to the mood of the music. The program included the Brahms Trio in B, Opus 8, the Andante and Scherzo from Saint-Saëns' Trio in F; and the Arensky Trio in D Minor. As encore, two movements from a Beethoven Trio were given.

Mozart's "Impresario" was given at Vassar College on Feb. 16, by a company directed by William Wade Hinshaw, in which Percy Hemus took the title rôle. The performance was of a high order, the singing of Hazel Huntington being especially fine. Mr. Hemus, both as actor and as singer, was admirable. The performance was given as a benefit for the college.

E. W. G.

Arthur Klein in Newark

NEWARK, N. J., Feb. 18.—Arthur Klein, well-known as a concert pianist in this city, gave a recital in Wallace Hall on Feb. 14 before a moderately large and interested audience. Mr. Klein's many appearances before audiences all over the country have given him an ease and certainty that enable him to play the most intricate compositions as if they were quite simple. He distinguished himself in such numbers as the Liszt-Paganini "Campanella" and Edwin Hughes' transcription of the Strauss "Wienerblut" Waltz. Other numbers were Beethoven's "Appassionata" sonata and the player's own "Prelude and Concert Fugue."

PHILIP GORDON.

St. Louis Symphony to Start Long Tour of Other States Next Month

Orchestral Program Brings Forward Hadley's "Ocean"—Newly-Formed String Quartet Heard in First Concert—John B. Miller Soloist with Symphony—Williard McGregor Gives Piano Recital

By H. W. Cost

ST. LOUIS, Feb. 18.—The Saint Louis Symphony, Rudolph Ganz, conductor, will shortly embark on the longest tour in its history. Immediately after the last concert here on March 19, the members of the orchestra will leave for a tour of the South and Southwest, commencing with a cross-state trip and a concert at Mexico, Miss., on March 20. From there they will go to Columbia, and then to Kansas City, where they will play the final pair of concerts on their regular series on March 22-23.

They will then visit Oklahoma City, and afterwards make consecutive appearances in Dallas, Denton, Fort Worth, Belton, Austin, Houston and Port Arthur, Tex.; New Orleans, Baton Rouge, Monroe and Shreveport, La.; Texarkana; Arkansas, Memphis, Tennessee and Cape Girardeau, Miss. Mr. Ganz will be the soloist in Kansas City, Dallas and New Orleans, and Marguerite Namara, soprano of the Chicago Opera Company, will join the orchestra in Oklahoma City, and appear in all cities up to and including Memphis.

The members of the Symphony will return to St. Louis on April 10, and remain here until April 16, when they depart for Grinnell, Iowa, where on the following day, they will start an Iowa tour, including Grinnell, Cedar Falls, Iowa City and Cedar Rapids, and then travel to Illinois, where dates are booked in Peoria, Decatur, Urbana and several other cities. On this tour Ellen Rumsey, contralto, will be heard as soloist; and Michel Gusikoff, violinist and H. Max Steindel, cellist, will also be heard in a number of cities.

In both Decatur and Urbana, Ill., the orchestra is engaged for two day festivals, and works are to be given by the local chorus accompanied by the orchestra. The soloists engaged for these Oratorio performances are: Ellen Rumsey, contralto; Arthur Kraft, tenor; and Bernard Ferguson, baritone. The soprano is still to be engaged. Arthur J. Gaines, manager, will accompany the orchestra on both trips.

In a special orchestral program, without soloist, on the afternoon of Feb. 17, Mr. Ganz again impressed his audience by his ability as a conductor. The program not only revealed his powers of interpretation, but also amply illustrated the talents of the orchestra. He opened the concert with the Overture to Smetana's "Bartered Bride," and this was followed by an eloquent reading of César Franck's Symphony in D Minor, one of the favorites of Mr. Ganz's predecessor, Max Zach. The new tone-poem by Henry Hadley, "The Ocean," was another feature. In this the composer employs all the powers of the orchestra to describe the fathomless depths of the sea, and the work was cordially welcomed. The string section was given an opportunity to show its finesse and tonal beauty in Greig's "Heart Wounds" and "Last Spring" and the concert closed with a spirited interpretation of the delightful "Capriccio Espagnol" by Rimsky-Korsakoff.

John B. Miller, tenor, was soloist at last Sunday's popular concert, and sang an aria from "Le Cid" and "Onaway, Awake," from Coleridge-Taylor's "Hiawatha's Wedding Feast" in truly fine style and expression, and had to add an encore. Bizet's "L'Arlésienne" Suite No. 1, the Overture to "Martha," the Berceuse from "Jocelyn" and Goldmark's "Requiem" were the orchestral pieces. As usual, there was a packed house.

The newly-formed String Quartet, composed of Michel Gusikoff, first violin, Max Gottschalk, second violin; Carl Tholl, viola, and H. Max Steindel, cello, appeared at the home of Mrs. Oscar Johnson on Feb. 15 in the first concert of a series which is being sponsored by Mrs. Johnson. The program contained Beethoven's Quartet in F, Tchaikovsky's "Adagio Cantabile," Grainger's "Molly on the Shore," and Dvorak's Quartet in

F. For their first appearance the artists played very smoothly and with great feeling, and should improve greatly as other concerts are given. The concert was especially enjoyed as this series will present the only real chamber music heard here during the winter.

Williard McGregor, one of the most promising young musicians of St. Louis, pupil of Leo C. Miller, was heard here in piano recital at Sheldon Auditorium on Feb. 13 before a good-sized audience. He again demonstrated his excellent training and fine command of the instrument. Beethoven's "Waldstein" Sonata, Schumann's "Symphonic

Studies," and Strauss' "Fledermaus," arranged by Godowsky, exhibited his fullest powers of technique, while a miscellaneous group by Chopin, Liszt and three numbers by Rudolph Ganz, showed the soloist in a different light. His work was greatly admired. He is now associated with the Leo G. Miller School of Piano here, and was the winner of the Ganz Scholarship last summer at the Chicago Musical College from about fifty candidates.

Emilio De Gogorza was to have appeared here on Feb. 14 under the direction of Arthur J. Gaines, but cancelled the concert, as he was confined to his bed in New York with a very severe cold. It is possible he will appear here later in the season.

This week also it was announced that Mr. Ganz had cancelled the date for his only recital of the season which was to have taken place next Tuesday. Lack of time, owing to his very busy season here and preparation for the coming tour of the orchestra necessitated this step as well as the cancellation of his only Chicago recital.

Princess Watahwas, mezzo-soprano, has been heard here this week at the Vandervoort Auditorium in Indian songs, dances and folk-lore, and has been cordially greeted by large audiences.

CLEVELAND FORCES IN THREE CONCERTS

New Symphony Program for Children—Welcome for Raisa and Rimini

CLEVELAND, Feb. 18.—Three concerts in as many days was the record of the Cleveland Orchestra for Feb. 9, 10 and 11. A children's concert was given on the afternoon of Feb. 10 attended by more than 2000 boys and girls. The printed program contained explanations of the selections played, with something about the lives of the composers. There was also a clearly drawn seating plan of the orchestra. The program notes were prepared by Arthur Shepherd, assistant conductor. Before each number, Nikolai Sokoloff, conductor, commented upon the themes and the various instruments were designated and their use explained. The program consisted of the Overture to "Mignon," a Beethoven Andante, Chopin's "Military" Polonaise, selection from Gounod's "Petite" Symphony and Ippolitoff-Ivanoff's "March of the Sirdar." The children were keenly attentive and spontaneous in their applause. This was the fourth of the series and it demonstrated the progress being made in the work of bringing good music before Cleveland school children, for it was the best attended of all the concerts. Children came from practically every school in the city, and some from the neighboring townships like Bedford, Shaker Heights, East Cleveland, Bay Village and Bartanahl. One group included seventy blind and deaf children and another was made up of cripples.

The orchestra's other two appearances were the regular Thursday evening and Saturday afternoon concerts. Mr. Sokoloff opened his program with the Rachmaninoff Symphony in E minor and closed with Lalo's Overture to "Le Roi d'Ys." Following the concert of Feb. 11, an informal reception was held to give Clevelanders an opportunity to meet members of the orchestra. Mrs. S. Livingstone Mather was chairman of the committee in charge.

Allen McQuhae, who until two years ago resided in Cleveland, was soloist at a concert given on Feb. 10 by the St. Ignatius College Orchestra. Mr. McQuhae is an Irish tenor who delights in the ditties of his native land. In addition to lilting melodies of Hibernian character, he added numbers from Mozart and Handel to his program. The St. Ignatius orchestra boasts an entire symphony equipment and owns an extensive orchestra library, all acquired through the efforts of the performers.

A welcome of unusual warmth was given to Rosa Raisa and her husband, Giacomo Rimini, on Feb. 12. Airs from "Tosca" and "Carmen" enabled the pair to demonstrate what they can do in opera. Their duets especially delighted the hearers. The concert was the tenth and last of a series by the Cleveland Concert Co., of which John A. Penton, President of the Penton Publishing Co.,

is the head. Mr. Penton took the stage at the conclusion of the program to announce plans for a special spring concert by Gigli in the new public auditorium, which is yet incomplete.

Edwin Arthur Kraft, one of the city's leading organists, gave a public recital on Feb. 13 at Trinity Episcopal Cathedral with Warren Whitney, tenor, assisting.

Another organ recital was given on Feb. 9 at Broadway Methodist Episcopal Church by Catharine Kelliker, with Harry Dunham, baritone, assisting.

A Cleveland tenor, Enrico Servillo commenced a concert tour in Detroit on Feb. 8. He will appear also in Youngstown, Columbus and Zanesville.

The combined choirs of the College for Women, Western Reserve University and of the Church of the Covenant gave Parker's "Redemption Hymn" on Feb. 12. The organist was C. E. Clemens who is connected with both institutions.

G. G. I.

NEW CHOIR IN BINGHAMTON

Sings "Gallia" in Début—Three Child Musicians Give Concert

BINGHAMTON, Feb. 18.—Under the leadership of Francis O'Connor, the newly formed chorus gave a concert in the club house of the Catholic Daughters of America, to which the members of the chorus all belong. The feature of the interesting program was Gounod's "Gallia." Roper's Orchestra, which also gave numbers, accompanied this cantata.

Florence Stern, violinist; Matilda Locus, pianist, with Sonia Feinbloom of Binghamton as accompanist, three child-musicians, gave a concert in Kalurah Temple, Feb. 15. The program was highly pleasing to the audience of about 400 persons. Especially noteworthy was the assurance of all three of the young artists. Two of the compositions on the program were written by Sonia Feinbloom.

J. A. MALLETT.

Nevin and Milligan Appear in Ohio

DELAWARE, OHIO, Feb. 18.—Olive Nevin, soprano, and Harold Milligan, organist, gave their recital, "Three Centuries of American Song," at Ohio Wesleyan University on February 7 before an audience of more than 2,000, which completely filled the Gray Chapel. In passing through Pittsburgh on his return, Mr. Milligan was the guest of honor at a reception given by Amanda Vierhaller at the College Club. Many prominent local musicians were present. Miss Nevin sang a group of Mr. Milligan's songs with the composer at the piano.

HAMILTON, OHIO.—Myrtle Berryman Minton presented two of her pupils, Salome Duersch and Amelia Weislogel, in a recent recital, when they played Mendelssohn's Concerto in G Minor, Op. 25, and were also heard in solos by MacDowell, Rachmaninoff, Bach, and Chopin.

PITTSBURGH WEEK FILLED WITH MUSIC

Stokowski Soloist in Handel Work—Many Recitalists Heard

By R. E. Wood

PITTSBURGH, PA., Feb. 18.—Leopold Stokowski played a modern instrument designed to represent tonally the old clavicembalo during the performance of the Handel Concerto Grosso by the Philadelphia Orchestra in the Syria Mosque on the evening of Feb. 17 and the afternoon of the following day. During the number he conducted by glances and an occasional motion of his arm only. The rest of the program was the Bach Passacaglia in C Minor and the Beethoven Symphony No. 5 in C Minor.

An analytical lecture on the orchestra program was given by Charles N. Boyd in the auditorium of the Pittsburgh Musical Institute on Feb. 16. Dallmeyer Russell and William H. Oetting played piano illustrations.

Frances Alda, soprano, and Renato Zanelli, baritone, appeared in the closing concert of the Heyn Series in Carnegie Hall on Feb. 13. Marion Carley made her debut as accompanist for Mme. Alda, and Sol Alberti played for Mr. Zanelli.

Nelson Illingworth provided an interesting program for a large audience in Carnegie Hall on Feb. 16, when he appeared under the auspices of the Art Society of Pittsburgh. Axel Skjerne played accompaniments for him.

The Pittsburgh Friends of Music presented Alberto Salvi, harpist, in a recital in the Hotel Schenley Sunday afternoon.

The third concert of the season was given by the Pittsburgh Choral Society in Carnegie Hall on Feb. 14. Charles N. Boyd directed the a capella program. Harold Land, baritone, was the assisting artist. Mrs. Elsie Breese Mitchell played his accompaniments.

The new auditorium in the Pittsburgh Musical Institute was formally opened on Feb. 15 with a reception by the directors and a musical program by Dallmeyer Russell, Mrs. Romaine Smith Russell, Gaylord Yost and William H. Oetting. Many educational lectures and recitals have been scheduled for this new hall.

Giuseppe Creatore was the guest conductor of the Grand Theater Symphony last week.

A series of recitals analyzing operas to be given by the Chicago Opera Association were given by Amy Grant in Kaufmann's Auditorium last week.

HENKEL FORCES PLAY

Nashville Children Hear Symphony Music—Kenneth Rose's Recital

NASHVILLE, TENN., Feb. 20.—The second concert for young people by the Nashville Symphony was given at the Princess Theater at noon on Saturday, Feb. 4. F. Arthur Henkel conducted the "Carmen" Overture, Tchaikovsky "Nutcracker" Suite, Boccherini's Minuet, and the "Procession of Bacchus" by Delibes. Elizabeth F. Price gave illuminating explanations of each piece and the various instruments were exhibited to the children.

Kenneth Rose, director of violin at Ward-Belmont School and formerly concertmaster of the Indianapolis Symphony gave a recital before a crowded house on Feb. 7. His program consisted of Tartini's "Devil's Trill" Sonata, Bruch's G Minor Concerto, a Valse by Brahms-Hochstein; "Nobody Knows de Trouble I Seen," transcribed by Maude Powell; the Schumann-Auer "Bird as Prophet," and Wieniawski's Polonaise in A. He played with fine technique and much beauty of tone, and was heartily applauded. Helen Coate Rose played admirable accompaniments.

A. S. WIGGERS.

COLUMBUS, OHIO.—Carrie Porter presented Genevieve Taylor, soprano, in a recital in Miss Porter's studio. The assisting singer was Elizabeth Galliher, dramatic soprano. Several of the Bergherettes arranged by Wekerlin were presented in costume.

CHESHIRE, CONN.—The Music Club has elected the following officers: Mrs. W. H. Bassett, president; Mrs. Bernard Allen, vice-president, and Mrs. F. C. H. Carder, secretary and treasurer.

New Music: Vocal and Instrumental

Four Notable Italian String Quartets

With the mounting interest in Italy to-day in music apart from the opera house, it is not surprising to find four chamber music works by contemporary Italians issued in miniature scores. The works are Ottorino Respighi's Quartetto in Re Maggiore, Franco Alfano's Quartetto in Re, Guido Guerrini's Quartetto in Do, and Ildebrando Pizzetti's Quartetto in La Maggiore (Bologna: Pizzi & C.).

To be sure, these are not the first Italian string quartets to find their way to America, for there are among us many who know and love the fine Sgambati string quartet which the Kneisels introduced here some years ago, and which the Zoellner Quartet has played since on its tours through America. But the modern Italian school, those men who will win and are winning for their native land a place in the musical sun of the world, has been heard here orchestrally rather than in the chamber music field. So that their works in this form are still very new for Americans.

The Pizzetti quartet is a lyric gem, its four movements revealing that fecundity of expression, that mastery of material that has already made their composer's name one of distinction in our land. It was composed in 1906 and is thus not a new work. One sees in it, however, that its composer was in a manner preparing the way for his monumental Sonata for Violin and Piano, which Kathleen Parlow introduced in New York last season and which has also in England and Germany been hailed as one of the most significant sonatas for violin and piano since those of Franck and Brahms.

Guido Guerrini is a new name to us. We cannot recall any of his music being performed here to date. In this quartet, dedicated to the memory of that distinguished Italian critic, Luigi Torchi, Signor Guerrini makes a place for himself. For his quartet is big music, vital in expression and in structure. There is first an Allegro sostenuto, then an Andante, full of beautiful imagery, then an Allegretto non troppo and a smashing Allegro energico. Signor Guerrini is a modern, to be sure, but he begins and ends in C all the same.

The Respighi quartet, like the Pizzetti, is not a new production. It was written in 1907. And it has that charm and flow that distinguish this composer's music at all times. Its opening Allegro moderato is warmly inflected, its second movement, a Tema con variazioni, is adroitly written. There is a lovely Intermezzo, opening with a brief Lento and going into an Allegretto vivace and a Finale, Allegro vivace.

In some ways the Alfano quartet is the biggest of the four. It has a date on it, 1918, and represents that composer's later style. Alfano is very much liked in America by those who have seen his scores, and the recent operatic success of his "Sakuntala" has aroused a desire on the part of many to hear that work on the stage of the Metropolitan Opera House in New York. In this quartet we find an amazing power of conception, a strongly individualized utterance, a big mastery of materials, and a cohesive something that binds it all together into a unit. In idiom it is quite ultra-modern, making use of everything that our complex musical thought enables a composer to offer these sophisticated days. But there is a note of healthiness in it all. The second movement, Calmo, G Minor, 3/8 and later 4/8, for muted strings, is an exquisite piece of writing, and the last movement opening with a Largo, D Minor, 4/4 and then going into an Allegro deciso is wonderfully square-cut and infused with that concentrated power that one feels immediately in the first movement.

All four quartets will be valuable additions to the library of chamber music lovers. They represent the best work done in this field in Italy to-day and they deserve to be heard here from such organizations as the Flonzaley, Letz and Zoellner Quartets. It is to be sincerely hoped that they will engage their attention.

Three Songs by the Gifted Werner Josten

Werner Josten, who has come before our public in the last year or two both as composer and concert accompanist, is represented by three new songs, "In Autumn," "Spring Night" and "The Magic of Spring" (Oliver Ditson Co.). They are settings of German poems by von Eichendorff, the English translations made by Charles Fonteyn Manney, Isabella G. Parker and George Harris, Jr., respectively. Both German and English texts are printed. There is a lovely refinement of expression in these songs that indicates Mr. Josten's musical nature and a sense of design, that makes his work worthy of special attention. His melodic flow is easy and attractive, despite the fact that it is not his strongest point. In setting Eichendorff's "Frühlingsnacht" he has undertaken an arduous task. Schumann's pulsating setting of this glorious poem remains to-day as vital a song as ever it was, a song that will satisfy the needs of most singers who know the poem. Mr. Josten has conceived it as a quiet song in 4/4 time, a conception diametrically opposite to the Schumann. And he has written it logically from his own standpoint, so that it moves to its close with no little success. In style it sounds like early Richard Strauss. There is also a good deal of poetic beauty in "The Magic of Spring," perhaps the most effective of the three songs. "In Autumn" is issued for medium voice, the other two for high and medium voices.



Werner Josten

Mr. Repper's Attractive Song, "Desert Stars"

Entering the field of light music of the better kind, that gifted young Bostonian, Charles Repper, has written a charming song in his "Desert Stars" (Boston: Charles Brashear), the text by Dorothy Howard and Mr. Repper. As the title indicates it is of the Orient and the composer has imaged the East faithfully in his music, which is melodious, well expressed and effective. Added to this there is a piquancy in it, arrived at through Mr. Repper's excellent harmonic taste, that lends it especial interest. Would that all our popular music of the day could be so well written and so carefully edited as this "Desert Stars" by Mr. Repper! He has proved that a serious musician can write a song of lighter virtue and so with happy effect. The song ought to have a wide hearing and bring its composer wealth and fame. It is music of a quite different kind than his "Two Impressions of the East," for piano, "The Buddha of the Lotus Pond" and "Temple Bells at Sunset"; but in its way it is just as much of an achievement. Some day Americans will understand what this sentence means. Then they will stop sneering when a fine musician writes a fine song in popular vein!

A. W. K.

"From the Repertoire of Lucy Gates"

"From the Repertoire of Lucy Gates" (Harold Flammer, Inc.) is a group of six songs under one cover, by American composers, which the deservedly popular American singer has included in her repertoire, and she herself—in a facsimile letter reproduced opposite the first page of music—very aptly characterizes these numbers added to her permanent concert repertoire which make up the collection. According to Miss Gates, "Children of Men," by Sydney King Russell, "contains the unexpressed wish of thousands"; Harriet Ware's "Iris" is "an exquisite bit of song"; and the same composer's "Dance the Romaika," also "satisfies my sense of rhythm." The "Little Stars Seven," of Ellsworth Stevenson, "is a gem"; Frank LaForge's "Where the West Begins" is a song which "stirs the blood of every Westerner"; and Karolyn Wells Bassett's "Optimism" is a "delicious bit of philosophy" in encore form. One might add to Lucy Gates' comments the reflection that a concert singer's indorsement, based on public performance, is decidedly worth considering.

A Collection of Offertories by Charles N. Boyd of Organ

The "Thirty-two Short Offertories" (G. Schirmer) which that admirable musician, Charles N. Boyd, has arranged for his instrument, have special interest because they depart from the well-trodden path. The numbers included—the limitations of the small two-manual organ have been kept in mind in arranging them—are not those one is apt to find duplicated in other books of the kind. Lesser known things by Schubert, Weber (lovely bits of melody), Cui and Jensen, the charming "Watch of the Guardian Angel," by Pierné, a Tartini Largo, and others of like character, make it possible for the organist to take up the book without discounting much of its contents because already included in others.

Three Attractive Piano Pieces by Hans Barth

"The Dancing Leaves," "The Indian Trail" and "A Sketch" (Schroeder & Gunther). These three piano pieces, of medium difficulty, are especially attractive because of the original touch in their harmonizations, and the personal quality of their romanticism. They should be widely known.

Part-Songs for "Carry Me Back to Old Virginia"

"Carry Me Back to Old Virginia," by James Bland, Cecil Forsyth's "The Bell-Man," and the Villiers Stanford "My Love's an Arbutus" (Oliver Ditson Co.) are three good part-song arrangements for men's voices. John Hyatt Brewer has done effective work in his choralization of the Bland melody and the Irish folk-song, while Cecil Forsyth's good chorus setting of his fine solo song is by himself.

Three New Piano Pieces by Selim Palmgren

Rondo, Elegy and Canzonetta (Composers' Music Corporation) are three most attractive piano pieces by the Finnish composer Selim Palmgren, which show him in various moods. The Rondo, despite its classic title, is modern in spirit and with the same inflection of graceful original thought which makes the "Elegy" differ from the usual thing of its type. The beautiful second theme of the latter, beginning with the last measure of line three, Page 1, with its organ-point supporting the sorrowful chord progression in the right hand, is very appealing. The two-page Canzonetta is a Finnish popular song of real charm. All three numbers present no difficulties worth mentioning.

"The Bells of Beaujolais": A New, Worth-While Operetta for High Schools and Amateurs

David Stevens has written the sprightly and entertaining libretto, and Louis Adolphe Coerne the jolly music of "The Bells of Beaujolais" (C. C. Birchard & Co.). The two-act operetta, or "musical play"—for all it is avowedly written for high school or amateur use—has no overt suggestion to that effect in text or music; but makes the impression, due to the spontaneous and witty words and the tuneful and catchy flow of its melodies, of a work which professionals could "put over" with success. Fourteen prin-

cipals and an "elastic" chorus of from twenty-five to one hundred singers, as circumstances may dictate, are called for in order to present the twenty numbers of the score, most of which have chorus refrains, and many of them dances.

"The Bells of Beaujolais" in fact, has been carefully planned for effect from every angle, and with such good taste and musical intelligence that it would seem bound to become largely popular.

F. H. M.

A Fine 'Cello Sonata by Mr. Lillenthal

From the press comes a new Sonata for violin and piano (Carl Fischer) by A. W. Lillenthal, Op. 40, widely known in New York as a theorist of high repute, also as a composer of chamber music. A number of his compositions in this field have been performed privately at evenings of "The Bohemians," among them a string quartet, a violin sonata and a string trio. All reveal his mastery of the art of composition, a serious attitude in his work and a profound knowledge of the medium in which he is engaged.



A. W. Lillenthal

Though known as a theorist, Mr. Lillenthal is by no means an academic; he is not dry, as an examination of this sonata proves. In fact, he has treated the form with considerable freedom, and does not adhere to the strictest rules simply for the sake of being correct. The sonata is in F Sharp Minor and opens with a Poco Adagio, common time. The development in the first movement is finely free, and is replete with emotional variety. In the choice of his second theme the composer has again been happy. The slow movement, Adagio, is without signature, but is really in B Major. Here Mr. Lillenthal has written a movement of surpassing loveliness, a movement remarkably individual, both in its treatment of the 'cello and the piano. High praise must be accorded him for his skillful handling of the 'cello, which he employs with that knowledge that only a composer, who has himself played a stringed instrument, can. (Mr. Lillenthal was for many years a member of the viola section of the New York Philharmonic Society.) The final movement is an Allegro con fuoco (non troppo presto), F Sharp Minor, 2/4, a brilliant affair in every way.

Few sonatas for violoncello and piano have come our way in recent years that are as fine as this one by Mr. Lillenthal. It is a genuine sonata, one in which the composer has given conclusive evidence of his ability to write in the form with success, one that has a real reason for existing. There is a dedication that reads: "To my dear friend Rubin Goldmark." The work should be given an early hearing. It represents a very high type of creative endeavor in American music.

A New French Composer: Jean Déré

"Quatre Petites Pièces" (Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation) for the piano introduces another new French composer, Jean Déré, whose music we in America have not seen nor heard before. These are brief pieces, all four issued under one cover. But they are very attractive, without making any pretense at being profound. The first, "Premières Joies," is a flowing cantabile, the second, "La Neige Tombe," a well conceived slow impression in D Flat, more than a little in the Debussy prelude manner, while the third is a fantastic affair, three pages long, called "Un Drame a Guignol," very deftly made and not without humor. The last is also pleasing, a piece called "Le Cortège des Rêves," a sketch that has a very fetching little rhythmic touch to make it liked.

These pieces are not technically taxing and ought to find many who will enjoy making their acquaintance. In a day when new piano music is not produced in such overwhelming quantity, M. Déré's output ought to have a fair chance of a favorable reception. We like, most of all, the fact that he is not pretentious.

A. W. K.

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SYRACUSE CLUB HEARD IN SCHUBERT PROGRAM

Local Artists Furnish Musical Fare for Week—New Symphony Prospering

SYRACUSE, N. Y., Feb. 18.—The Syracuse Liederkreis of fifty male voices gave a concert recently at its clubhouse in honor of the 125th anniversary of the birth of Schubert. The choral numbers were sung with excellent effect under the able leadership of Albert Kuenzlen. Solos were given by Percy Lee, tenor, and Anton Rock, bass. Rev. Henry M. Schroder gave a review of the life of Schubert.

A Chopin lecture-recital was recently given by George Smith, pianist, formerly of Boston. Walter Vaughan, tenor of New York, is another newcomer in the music life of this city.

The new Syracuse Symphony Society, of which Melville Clark is president and Dr. William Berwald, conductor, is making strides toward permanency and fine artistic achievements.

Dr. Adolf Frey, who was recently heard in recital at Swarthmore College, played Chopin numbers at the Salon Musicale's afternoon program given at the home of Mrs. Will Lansing Seeley on Feb. 8.

K. D. V. P.

Godowsky to Play in South America

The extensive touring plans which have been made for Leopold Godowsky have been augmented with a South

American tour of at least twelve weeks for the coming summer. His contract for South America calls for a minimum of thirty concerts. The cities in which he will play include Rio de Janeiro, San Pablo, Santos, Montivideo, Buenos Aires, Rosario, Santa Fe, Parana, Santiago Estero, Tucuman, Cordoba, San Juan, Mendoza, Santiago and Valparaiso. At present he is on a concert tour which will take him from Coast to Coast. After a series of recitals in the Far West in early spring, he will return to New York and will sail for South America on May 20. Next season he will tour the Orient and will not be heard again in the United States for several seasons.

March to Bring Ohio Tour for Karle

Included in a March tour of Ohio for Theo Karle, tenor, is an appearance with the Cleveland Symphony at Dayton, where he will sing the "Bohème" aria, "Che Gelida Manina," on March 13. With Thomas George at the piano, he will also give a group of songs by Handel, Putti, Gretchaninoff and Holmès. Mr. Karle has about twenty Middle Western concert engagements for the month.

Mrs. Harrison-Irvine Aids Mme. Hugli

As accompanist for Ethel Hugli, contralto; Mrs. J. Harrison-Irvine has recently appeared before several clubs. These include the MacDowell, Barnard, Musicians' and Minerva Clubs, the Browning Society and the Music Settlement of Brooklyn.

AID PETERBOROUGH COLONY

Mrs. Beach Gives Recitals for Endowment Fund—Maier and Pattison Heard

HAMILTON, OHIO, Feb. 18.—Mrs. H. H. A. Beach, composer and pianist, recently gave recitals in Hamilton and Oxford, under the auspices of the Hamilton-Oxford chapter of the MacDowell Colony League, and as a tribute to Mrs. MacDowell. The proceeds from the two concerts went to the endowment fund of the Edward MacDowell Association at Peterborough, N. H.

Maier and Pattison were vigorously applauded here recently in a two-piano recital in the Stevenson-Hull Course.

Orchestra Gives Cooper Union Concert

The third concert by the American Orchestral Society was given at Cooper Union on Sunday evening, Feb. 12. The program included Mendelssohn's "Midsummer's Night Dream" Overture, the First Symphony of Brahms and Wagner's "Rienzi" Overture. The hall was again filled, and many were turned away. Dirk Foch conducted. The next orchestral concert in the series of weekly entertainments will be given on March 12.

Maier and Pattison for Festival

SPRINGFIELD, MASS., Feb. 17.—The first attraction announced for the coming festival is that of Guy Maier and Lee Pattison, who will be piano soloists with the orchestra on the afternoon of May 13. They will play Mr. Pattison's orchestration of the Liszt Concerto "Pathétique," played this season with the New York and Chicago Symphonies, and will also be heard in a group of unaccompanied numbers.

Sousa Welcomed in Havana

HAVANA, Feb. 18.—John Philip Sousa conducted his first concert in Cuba before an audience of several thousands at the National Theater on Feb. 7. The conductor was welcomed to the islands by General Montes; was received by President Zayas, and was guest of honor at a luncheon arranged by Frank Steinhart, president of the American Chamber of Commerce.

Henri Ruifrok Plays in Bay City

BAY CITY, MICH., Feb. 17.—Henri W. J. Huifrok, teacher of piano, harmony and composition at the Saginaw School of Music, gave a piano recital under the auspices of the Tuesday Musicale Club on Feb. 11, and was greeted with marked favor in a program including modern Russian works by Glière, Rebikov and Barmore; numbers by Brahms, Chopin, Henselt, Liszt, D'Albert, Grieg and Schumann, and some of his own compositions.

Cleveland Symphony Plays at Vassar College

POUGHKEEPSIE, N. Y., Feb. 20.—The Cleveland Symphony appeared here recently before the faculty and students of Vassar College, when Nikolai Sokoloff conducted a program including Rimsky-Korsakoff's "Scheherazade," the Prelude to "Lohengrin," Debussy's "L'Après-Midi d'un Faune," and the "Rakoczy" March. Enthusiasm ran high, and Mr. Sokoloff granted three encores.

May Peterson Appears in Anderson

ANDERSON, S. C., Feb. 18.—With Stuart Ross at the piano, May Peterson, soprano of the Metropolitan Opera Company, gave a recital here recently in which she presented a varied list of songs and arias. Numbers which she repeated in response to the applause were "Maria's Slumber Song," by Reger; a Swedish folk-song set by Dannstrom; "Le Coeur de Ma Mie," by Dalcroze; Dvorak's "Songs My Mother Taught Me"; Hageman's "At the Well," and Katherine Glen's "Mr. Robin." With eleven extras, the announced program was practically doubled before the singer was allowed to leave.

ARTISTS VISIT FALL RIVER

Three Concerts Given in Series Organized by Women's Club

FALL RIVER, MASS., Feb. 18.—Lambert Murphy and Yolanda Mero, at the Empire Theater, on Feb. 5, gave the third concert in the series given by the Women's Club. Neither artist had been heard here before, and a large audience gave them enthusiastic welcome.

Reinold Werrenrath, in recital, and the Boston Symphony with Richard Burgin as soloist, gave the two earlier concerts.

Leo B. Shoob, violinist of Fall River, a graduate of the Kieff Conservatory in Russia, and Mme. Avis Bliven Charbonnel of Providence, pupil of Leschetizky, gave the first of three Sonata Recitals in Music Hall, recently. Sonatas by Mozart and Grieg made up the program.

Under the auspices of the Immaculate Conception Parish, Allan McQuhae and Jean Bedetti gave a program at the Academy of Music recently.

L. A. WARNER.

Berta Reviere Returns to New York

Berta Reviere, contralto, has just returned from the West, where she appeared in recitals and with orchestra, to fill several New York dates. Miss Reviere has been requested to repeat the program which she gave recently at the Westinghouse Radio Station in Newark, N. J.

Marion Welcomes Lambert Murphy

MARION, OHIO, Feb. 20.—Lambert Murphy, tenor, was the soloist at a concert given recently by the Lecture-Recital Club of Marion; its first for a number of years. He was warmly applauded by a large audience, his artistic style and clear articulation being gratefully admired.

Church Concerts Provide Musical Fare of Rockford, Ill.

ROCKFORD, ILL., Feb. 18.—Mrs. Carolyn Hyndman, Myrtle Anderson, Myron E. Barnes and Dr. R. C. Bourland, local musicians, were soloists with the vested choir of Emmanuel Episcopal Church in a sacred concert recently. Mr. Barnes is the new conductor of the choir. The Montague Light Opera Singers, led by John Eichenberger, tenor, and including Altha Montague, contralto, Elsie Fairchild, soprano, and accompanist, and Edward Richardson, baritone, sang at Trinity Lutheran Church. M. N. G.

Missouri Girl Said to Possess Tenor Voice of Wide Range

COLUMBIA, Mo., Feb. 20.—What is described as a typical tenor voice of exceptional range, is said to belong to Mary McLennan of Marshall, Mo., a student of Stephens College here. Miss McLennan, who can sing from an octave and a half below to an octave above middle C, is twenty years old, and is said to have studied voice production in Kansas City. She plans to engage in Chautauqua and concert work.

Claire Dux Filling Concert Dates

Claire Dux gave Italian arias, German lieder and French and English songs when she sang at the University of Minnesota in Minneapolis on Feb. 22. On March 6 she will make her fourth appearance of the season with the Chicago Symphony under Dr. Frederick Stock. She will sing with this organization at Milwaukee, presenting Mozart arias, and songs by Weingartner, Humperdinck and Strauss. On March 9 and 10, she will sing with the Detroit Symphony under Ossip Gabrilowitsch at Detroit, making a total of three orchestral appearances within five days.

Mary Welch, contralto, will make her third appearance with the Chicago Apollo Club on May 1. Of her concert dates this season, seventeen have been re-engagements.



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WASHINGTON, Feb. 18.—In advance of the conference called by Secretary of Commerce Hoover to meet here on Feb. 27 to arrange a series of regulations for radiophone communication, a tentative classification of operators has been drawn up by Dr. J. H. Dellinger, chief of the division of radio communication. Under these plans the amateur operator would use a wave length of 200 meters and under. Miscellaneous broadcasting by commercial stations of music, news, and other matter would be done on a wave length of 360 meters. The Government's weather, crop and market reports would go on a 485-meter length; and airplanes, ships, lighthouses, the navy and other agencies would use lengths up to 1600 meters. The present development of the instruments makes fine distinctions in tuning to wavelengths comparatively difficult, but some arrangement to prevent interference between operators will be arrived at soon, it is predicted.

President Hears Detroit Symphony by Radio

WASHINGTON, Feb. 18.—President and Mrs. Harding, with several invited guests, enjoyed by wireless the performance of the Detroit Symphony on Feb. 13, by means of the large radiophone just installed in the White House. Except for a slight "blurring" at times, the program is said to have been heard distinctly, and was much enjoyed. A. T. M.

Urges Copyright for Music Broadcasting Privileges

The copyrighting of music rights for radio transmission, in the same way that the phonographic privileges of compositions are protected, was advocated by E. C. Mills of the Music Publishers' Protective Association recently. The suggestion looks forward to the time in the near future when the broadcasting "services" will be subscribed for like the concert series of to-day. The general copyright laws insure to the publisher the control of performances of compositions for a profit, and a system of royalties similar to that on phonograph discs will probably be arranged.

Plan New Stations in New York City

The American Telephone & Telegraph Co. has obtained a license to operate a large broadcasting station in New York City which will be opened probably within the next few months. The Radio Corporation of America is also planning to open a station in the heart of the city and is said to be considering the discontinuance then of its broadcasting station at Roselle Park, N. J.

Drawing-Room Receiving Sets

The day of the compact receiving set, in form perhaps destined to compare with the cabinet phonograph, has been foreshadowed in a small cabinet instrument recently devised by H. Gernsbach, editor of *Radio News*. Experiments in a new form of aerial, the "loop antenna," which utilizes a frame wound with wire, instead of the familiar stretched aerial, have made for new possibilities in compactness. It has been successfully demonstrated that the receiving antennae need not be outside the building.

Schumann Heink Sings for Western Operators

STOCKTON, CAL., Feb. 18.—Thousands of auditors throughout the Western States heard Ernestine Schumann Heink, the noted contralto, in a radio concert given at the opening of the local *Record's* new wireless station. The diva sang "At Parting," by Rogers and, at the insistent request of local listeners, added the popular "Rosary" of Nevin as an extra number. The event marked the artist's first use of the new appliance, and she declared herself much interested.

Broadcasting from Newark

NEWARK, N. J., Feb. 21.—The list of artists heard from the local station of the Westinghouse Electric & Manufac-

turing Co. recently includes: Ethel Grow, contralto, Feb. 13; Charles Harrison, tenor, Feb. 14; Frances Paperte, mezzo-soprano of the Chicago Opera Association, Feb. 16. Marguerite Namara, soprano of the Chicago Opera Association; Luigi Dalle Molle, operatic baritone, and Maximilian Rose, violinist, were scheduled for Feb. 20; Marie Rappold, operatic soprano, and Raychael Emerson, soprano, for Feb. 21.

Chicago Artists in Radio Concerts

CHICAGO, Feb. 18.—Hans Hess, 'cellist, was heard for the second time in the radio concerts conducted by Morgan Eastman on Feb. 8, with Juul Rosine as accompanist. He played numbers by Saenger and Schumann. Mary Welch, contralto, was soloist on Feb. 8, singing a group by Secchi, Pierce and Cadman. Jaroslav Gons, 'cellist, appeared on Feb. 6, and others heard on various programs were Arthur Boardman, tenor; Boza Oumiroff, baritone; Ella Spravka, pianist; Anna Burmeister, soprano, and Bernard Schweitzer, tenor. E. R.

Pittsburgh Activities

PITTSBURGH, PA., Feb. 18.—So great interest is being displayed by Pittsburgh musicians in broadcasting music over the radiophone that Harvey B. Gaul, who is in charge of program making for the Westinghouse Broadcasting Station KDKA at East Pittsburgh, has performers booked for every night until the middle of June and still receives hundreds of applications every week. A program of vocal and instrumental numbers was given by wireless Monday night,

LONDON QUARTET ON TOUR

Acclaimed in Salt Lake City—Recital by Frank W. Asper

SALT LAKE CITY, Feb. 18.—The London String Quartet was acclaimed in an excellent concert in the Assembly Hall on Feb. 7, under the auspices of the Musical Arts Society. The program consisted of Mozart's "Quartet in D Minor," Frank Bridge's "Londonderry Air," a "Folk Song Phantasy" by H. Waldo Warner, and Debussy's Quartet in G Minor.

Frank W. Asper of the L. D. S. U. School of Music faculty was heard recently in a piano recital at the Salt Lake Theatre. Mr. Asper played to a capacity house, and was vigorously applauded. The program included Beethoven's Sonata in D, Op. 28, the "Suite Bergamasque" and "La Cathédrale Engloutie," by Debussy, and numbers by Chopin and Liszt. M. M. FRESHMAN.

FRIEDMAN IN YOUNGSTOWN

Three Sonatas in Tallarico-Yost Program—Recital by Emma Roberts

YOUNGSTOWN, OHIO, Feb. 18.—Ignaz Friedman, pianist, gave a memorable recital in this city at Moose Hall on Feb. 8. The artist's performance of Liszt's arrangement of the "Tannhäuser" Overture was a remarkable exhibition of bravura playing. Numbers by Mozart, Beethoven and Chopin were also played with discernment and effect. Several compositions of the artist were interesting features of the list.

A sonata recital was given by Pasquale Tallarico, violinist, and Gaylord Yost, pianist, at Ursuline Hall recently. The program comprised Beethoven's Sonata in C Minor, Brahms' in D Minor, and César Franck's in A.

Emma Roberts, contralto, was heard in an unconventional program of songs in the same hall on Feb. 7, before the members of the Monday Musical Club. Numbers in four languages, including Russian, and songs in Negro dialect, comprised many novelties.

WALTER E. KOONS.

Preparing for Nashua Festival

NASHUA, N. H., Feb. 20.—Preparations have begun for the May Festival in Nashua from May 15 to 19. The Choral Society has under the baton of E. G. Hood, started rehearsing the opera "Faust" for the festival, which is to be given at the City Auditorium.

Feb. 13, by Beatrice and Elizabeth Downey, George Hitchens, William Hess and Herman Hess, well-known local artists. Alan B. Davis, baritone, accompanied by Mrs. Davis; Margaret L. Slate, soprano; John Shiels, tenor; Grace Evans, soprano, and Charles Riley, boy violinist, accompanied by Marion Deuel, were heard on the following evening. Emma A. Dean, soprano, accompanied by Marion Deuel; Albert Sakolsky, violinist, accompanied by Sophie Weiner, and Mrs. Belle MacM. Smith, diseuse, were heard on Feb. 15. F. H. Young's Orchestra played Thursday night. The soloists were Marie Kelleher, soprano; Fred Querner, violinist, and Earl F. Cochrane, cornetist. Edward C. Harris, Pittsburgh composer-pianist, played on Friday night with the Century Male Quartet, composed of Robertson Tilton and Roy Strayer, tenors; Dr. Russel H. Kirk, baritone, and James A. Croft, bass. The Twentieth Ward Community Orchestra, John H. Wilson, conductor, was scheduled to perform on Feb. 18, assisted by Mary L. Robinson, pianist; Mary F. Taylor, violinist; Mrs. Dane Reno, pianist; Marie MacDermot, violinist; Ralph Welcher, trombonist, and a trio consisting of William Gregory, flautist; J. Paul Wilson, French horn, and John H. Wilson, pianist. R. E. W.

Lima Hears Music via Ether

LIMA, OHIO, Feb. 18.—The radio concert is the newest fad in club circles. The Chicago Opera Association, the Detroit, Cincinnati and Cleveland Symphonies and other noted musical combinations have been heard in this way. In Lima there are several receiving stations, two of the pioneers in amateur ranks having their stations here.

One of the most pleasant of these recent concerts was an evening program given at the home of Mr. and Mrs. W. C. Bradley. The feature of the entertainment given for guests of the Altrurian Club was a wireless concert by the Detroit Symphony. Local artists heard included Margaret Gregg, soprano, and Mary Kathryn Roby, pianist. H. E. H.

"BOHEME" IN ROCKFORD

Mendelssohn Club Presents Opera—Hear Chamber Music Art Society

ROCKFORD, ILL., Feb. 18.—A performance of "Bohème" was given by the Rockford Mendelssohn Club on Feb. 9 at Mendelssohn Hall. The cast included Sarah Neidhardt as *Mimi*; Mrs. Frederick Carlson as *Musetta*; Floyd Palm as *Rudolph*; Erik Ekstrom as *Marcel*; Sumner Miller as *Colline*; Reuben Silas as *Schaunard*; and Theodore Sloat. Because of the copyright regulations there could be no orchestral accompaniment and Verona Nordin had to accompany at the piano. Mrs. Kate Holland Patton was dramatic director. The hall which accommodates 1000, was entirely filled.

The Chamber Music Art Society of New York, gave a concert at Rockford College Chapel on Feb. 13, with a demonstration lecture in the afternoon. Under the leadership of Emil Mix, the ensemble gave Deems Taylor's "Through the Looking Glass," and other numbers. Laura Grant Short, head of the music department of the college, was responsible for bringing the society to Rockford.

M. N. GRIMES.

HONOR TO SAINT-SAENS

Local Artists in Dubuque Organize Memorial Program

DUBUQUE, IOWA, Feb. 20.—A memorial program was given recently at St. Luke's Church in honor of Saint-Saens. Among those who appeared were A. C. Kleine and Mrs. Kleine of the Academy of Music; Miss Hethington, Miss Lee, Miss Wilson and Miss Noyes of the teaching staff; Mrs. Campbell-Herrman, Martha Zehetner, organist; Janet Fritz, violinist, and Maud Kingland, soprano. Dr. Hugh Atchison, the director of the church, arranged the program.

Mrs. Atchison Greene and Miss Zehetner appeared in a piano recital at St. Luke's church before a large audience. Mrs. Greene, who is the daughter of Dr. Atchison, now makes her home in St. Paul.

R. F. OTTO.

International to Book Giorni

Aurelio Giorni, pianist of the Elshuco Trio, will be under the exclusive management of the International Concert Direction next season. The members of the trio—Elias Breeskin, Willem Willeke and Aurelio Giorni—are now all under this management, not only as an ensemble unit but as solo artists.

New American Operetta to Be Given By Lansing Students

LANSING, MICH., Feb. 18.—Rehearsals have begun for "In Old Louisiana" an operetta composed by May Hewes Dodge and John Wilson Dodge, to be given under the direction of J. W. Stephens, head of the music department of the public schools. The performance will be by students in the music department, at the Empress Theater early in April. The operetta has a story of the old Mississippi steamboat days. The heroine is rescued as a child from a sinking steamer, taken to a plantation and grows to womanhood before it is discovered that she is the daughter of a French marquis. Meanwhile the villain attempts to prove her to be an octoroon, but the romance ends happily. T. J. S.

The Sinsheimers Play in New Brunswick

NEW BRUNSWICK, N. J., Feb. 18.—The third chamber music concert by the Sinsheimer Quartet was given at Montalvo's Temple of Music on the evening of Feb. 15, with a program finely varied. Opening with the Mozart Quartet in D, the players showed smoothness of ensemble in this work of classically polished style. They later played the G Minor Quartet, Op. 27, of Grieg, and Beethoven's Quartet in F Minor, Op. 97.

PONTOTOC, MISS.—The musical comedy "A Virginian Romance," composed by H. Loren Clements to his own text and lyrics by Edith L. Tillotson, was performed at Chickasaw College recently by a cast which included Virginia Latham, Catherine Crosby, Lucille Martin, Lyl Thompson, Ruth Currie, Fred McClelland, W. A. Downing, Ralph McRaney, Roy Watts, Kermit Chadwick, Guy McInnis, and Gladys Currie.



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HAIL DAME BUTT IN MIDNIGHT PROGRAMS

Vancouver Music Lovers Stay Up Till Small Hours to Hear Singer

By Rhynd Jamieson

VANCOUVER, B. C., Feb. 18.—That Dame Clara Butt, the popular English contralto, is still able to sway the multitudes was amply shown here on the evenings of Feb. 9 and 10, when two days after her arrival from her Australian tour she sang before two immense audiences, estimated at more than 2000 on each occasion, in the big Capitol Theater. Both concerts were announced for the somewhat unsuitable hour of eleven o'clock in the evening, an arrangement necessitated by lack of a suitable auditorium. The programs did not get under way until half an hour past the scheduled time and ended somewhere around 1:30 a. m.

On each occasion the enthusiasm of the crowd was demonstrative. The statuesque singer, on her first appearance, met with a tremendous ovation and after she had sung her initial group, namely the Gluck "Objet de mon amour," she had her listeners at her feet. Her later numbers, May Brahe's "Down Here," A. M. Goodheart's "A Fairy Went A-Marketing," and Herbert Oliver's "Yonder" only served to further stimulate the audience and, of course, when Dame Butt revived the old battle-horse, Elgar's "Land of Hope and Glory" with the crowd joining in the refrain the enthusiasm rose to a high pitch. As a parting shot she gave her admirers "Annie Laurie." With her husband Kennerley Rumford, baritone, she delighted with "The Keys of Heaven."

Mr. Rumford sang a number of interesting ballads with remarkable clarity of diction. Melsa, a gifted Polish violinist, appeared as the assisting artist and Grace Torrens, an exceedingly able pianist, gave admirable service as the accompanist.

At the second concert a blinding snow-storm did not prevent a record audience from hearing the contralto in another popular program.

One of the most noteworthy and instructive recitals ever given in this city was that presented by Harold Bauer, pianist, who made a conquest of a very large and critical audience in Wesley Church on Jan. 28 in a program excellently built.

Mr. Bauer gave much pleasure with his performance of a Bach Partita in B Flat. The artist's interpretations of the Beethoven "Appassionata" Sonata and the Schumann "Scenes from Childhood" were also admirable, and a group of Chopin, Liszt and Ravel numbers added further enjoyment. Mr. Bauer was obliged to concede numerous extras.

Idelle Patterson Soloist with Boston Symphony Ensemble

BOSTON, Feb. 20.—Idelle Patterson, soprano, was soloist at the Boston Athletic Association's concert in the gymnasium on Sunday afternoon, Feb. 12. Miss Patterson was heard with the Boston Symphony Ensemble in the "Mad Scene" from Donizetti's "Lucia," "Care Selve" from Handel's "Atalanta"; and "Ah! fors' è lui" from Verdi's "Traviata." The artist sang these numbers with characteristic feeling, and responded to several encores. A. Vannini, conductor of the Boston Symphony Ensemble, presented a well-balanced orchestral program, which included: Gomez' "Il Guarany" Overture; "Pilgrims' Chorus" and "Star of Eve," from "Tannhäuser"; Andante from Tchaikovsky's Fifth Symphony; Ballard's "Carmelita," and the Grand Fantasia from "Madama Butterfly." W. J. P.

Earle Laros, pianist, has recently had word from Lydia Ferguson, soprano, who is spending the season in Europe, where she is giving recitals and looking over material for her programs, that she will use two of his settings of poems by Kingsley, "Sing Heigh-ho" and "The Land of Nod." These songs are also being sung by Rome Fenton, tenor. The Prelude for Piano in B Minor, which bears the sub-title, "Retrospection," has been played on every program which Mr. Laros has given this season. It has been redemanded in every instance. He used it also in the programs of his recently concluded American tour in the West.

STRING QUARTETS IN MINNEAPOLIS WEEK

Londoners and Local Ensemble Heard—Frances Nash and Bauer Play

By F. L. C. Briggs

MINNEAPOLIS, MINN., Feb. 18.—Lovers of chamber music received with much gratification the recent program given here by the London String Quartet. Purity of tone, admirable balance, fine perception and technical proficiency distinguished the performance. Even the hundreds of vacant seats in the University Armory and the chilling atmosphere of the building were forgotten in the warmth and spontaneity of wonderful playing. Mozart's D minor Quartet was accepted as a perfect thing or as near to that, as possible, in string ensemble work. H. Waldo Warner, viola player in the quartet, was represented as a composer. His Fairy Suite, "The Pixie Ring," was delicate and lovely alike in conception and in its delivery. Debussy's G Minor Quartet was followed by the Andante Cantabile from the Tchaikovsky No. 1.

The Minneapolis Symphony String Quartet made its first appearance in the First Unitarian Church on Feb. 15. Vladimir Graffman, concertmaster of the orchestra, played first violin; August Babst, second violin; Paul Lemay, viola, and Engelbert Roentgen, cello. Diana Graffman, pianist, was assisting artist. The program included Mozart's Quartet in C, Schubert's D Minor Quartet and Beethoven's C Minor Sonata.

Frances Nash made a successful appearance as soloist with the Minneapolis Symphony on Sunday afternoon, Feb. 12. Her number was the rarely heard Concerto in B Flat by Sergei Eduardovitch Bortkiewicz. Miss Nash exploited deft finger work, an active brain and taste, in a performance marked by sane comprehension and exquisite finish. The orchestra played Cesar Franck's D Minor Symphony.

Harold Bauer was the greatly admired soloist with the orchestra at the eleventh concert on Feb. 10.

MUSICALE FOR LAFARGE

Friends and Pupils Join in Tribute to New York Teacher

A musicale followed by a reception was tendered to Maurice Lafarge, the New York teacher of singing, coach, and pianist, by his friends and pupils on the evening of Feb. 15. The event, arranged under the direction of Mabel Thum and Walter Pulitzer, attracted a large gathering to the Rose Room of the Hotel Plaza.

A wide and varied program comprising works of Messager, Grieg, Massenet, Ponchielli, Schumann, Ronald, Puccini, Saint-Saëns, Lafarge, Diaz and Verdi was given, those participating in concerted numbers being Mildred Farnsworth, Margaret Grumbine, Constance Paulton, Orphée Langevin, Henry Weldon and Beth Fisher. Of the soloists, Beth Fisher and Mabel Thum, sopranos; Henry Weldon and Orphée Langevin, basses; Constance Paulton, contralto, and George Madden, baritone, were recalled repeatedly for their splendid work in well chosen numbers. Mr. Madden sang effectively Lafarge's "Memory," a charming new song presented for the first time. Other singers who were cordially received included Ingeborg Daniels, Margaret Grumbine, Gertrude Alces, Sarah Campbell, Mrs. J. K. Cooper, sopranos; and Anthony Mahairas, Walter Burke and Norman Mason, tenors. The interesting program concluded with a brilliant interpretation of a Chopin Nocturne by Mr. Lafarge who also was the able accompanist of the evening. M. B. S.

Miss Smith Fills Western Dates

On her recent concert tour, Ethelynde Smith, soprano, appeared as soloist with the San Francisco Symphony in San Francisco. She also gave a recital at the University of Montana in Missoula, Mont.; a return recital at Coffeyville, Kan., in the High School series, and a program at Mt. Carmel Academy in Wichita, Kan.

NASHUA, N. H.—At a concert at the First Congregational Church, Walter Smith, trumpeter of the Boston Symphony was soloist. The Orpheus Male Quartet of Manchester also sang a program of five numbers in this city the same evening.

CHARLESTON SERIES INCLUDES HOFMANN

Music Progressing in Schools — Carolyn A. Sward Heard in Recital

By Maud W. Gibbon

CHARLESTON, S. C., Feb. 21.—Josef Hofmann appeared in the fifth concert of the Charleston Musical Society's Sunday afternoon series. His program, composed of familiar numbers, gave him ample opportunity for the display of tone coloring and interpretative effects.

Under the capable direction of Virginia Tupper, the series of memory contests continues with increasing interest. Despite a storm, the last meeting brought out so many students that four perfect papers were turned in. Miss Tupper has been untiring in her efforts in behalf of the younger musicians. The Crescendo Club, founded by her, enlarges its membership weekly and is producing some exceedingly good talents. To assist the students, Miss Tupper has arranged with Joseph McLean to give a series of lecture recitals on music history. Mr. McLean was for many years director of music at the Agnes Scott College in Atlanta.

Carolyn Anthony Sward, a newcomer to this city and a pupil of Oscar Seagle, established her musical reputation here at a delightful soirée given by the Arion Society. The excellence of her tone production and phrasing were notable, and her program revealed her as a welcome addition to the musical life of the city. Miss Tupper was an efficient accompanist.

SCHOOLS FEATURED IN MUSIC OF WASHINGTON

Under Direction of Dr. Cogswell, Music Festivals are Begun—Ensembles Appear

WASHINGTON, D. C., Feb. 18.—Through the inspiration of their music director, Dr. Hamlin E. Cogswell, the public schools here are featuring music work, and a series of Little Music Festivals are being given periodically under his staff of assistant teachers. These consist of varied solo and ensemble programs to which parents are invited.

Edith B. Athey, civic organist, is continuing her semi-monthly organ recitals at the Central High School and increasingly large audiences attend them.

The high school orchestra, under the direction of Dore Walton, Mrs. Frank Byram, Halstead Hoover and Lucy Lynch are doing considerable work, and the elementary orchestra under Mrs. Laura F. Ward, shows considerable talent among younger pupils.

Under the supervision of the War Department, the Cadet Military Band, selected from the high school students, and provided with instruments by the government, is preparing to perform at public functions. A weekly program of high standard is offered at the Wilson Normal School, under the direction of Bernice Randall.

The Community Center department of the public schools, Cecil Norton, director, is sponsoring weekly public concerts in five high and normal schools. Recreational singing, led by Robert Lawrence is a feature of these. WILLARD HOWE.

Series of Organ Recitals in Augusta Opened by Henry Philip Cross

AUGUSTA, GA., Feb. 18.—The first of a series of community organ recitals by organists of the downtown churches was given by Henry Philip Cross, organist of the First Presbyterian Church. Miss Furlow Hollingsworth, an organ pupil of Mr. Cross, assisted. The recitals are free to the public and will be given twice monthly in the various churches. Mr. Cross, who for the last two years has held the position of organist and choir-master at the First Presbyterian Church, recently resigned this position to accept a similar one with Christ Church, Sharon, Conn. Mr. Cross is the organizer and conductor of the Augusta Musical Association, a chorus of sixty mixed voices. He will assume his duties at Sharon on April 1.

PITTSFIELD, MASS.—Bertha Crunow, piano; Agnes Hesse, violin, and Charlotte Crunow, cello, gave a concert at South Church recently under the auspices of the Fortnightly Club.

STOKOWSKI FORCES PLAY IN BALTIMORE

Princeton Boys Give Musical Comedy—Opera Society in Concert

By F. C. Bornschein

BALTIMORE, Feb. 18.—The versatility of Leopold Stokowski, conductor of the Philadelphia Orchestra, was demonstrated at the concert at the Lyric on Feb. 15, when he led the orchestra in Beethoven's Fifth Symphony; then played the solo clavicembalo part in Handel's Concerto Grosso, and finally produced his masterful orchestral arrangement of the C Minor Passacaglia of Bach. In the latter work Mr. Stokowski has given the literature of the orchestra an example which will tend to magnify the art of Johann Sebastian Bach, and with this first local hearing there was evidence of profound reverence for the composition itself and respect for the accomplishment shown in the new treatment.

The Princeton University boys, members of the Triangle Club, presented "Española" at the Lyric on Feb. 16. This score, libretto and lyrics—in fact the entire production and its management—represented the labor of these university undergraduates. The performance was excellent, because of the musical attainments of the singers, the drollery of the principals, and the spirited ensemble of the boys in the orchestra pit.

The Baltimore Opera Society appeared in a concert given for the benefit of the Goucher College Fund at Hooper Hall on Feb. 17, members of the society singing solos and ensemble numbers from the various operas which are in the repertoire of the society. The soloists were Marguerite Melamet, Hazel Phillips Pratt, Ernestine Langhammer, Elsa Melamet, John Osbourne, Morris Cromer, George Pickering, Richard Bond, Harry Rosenberger and Conner Turner. Mrs. David Melamet was the accompanist.

Kathleen Hart Bibb, soprano, and Richard Bonelli, baritone, with Frank Bibb at the piano, delighted the audience at the fifteenth Peabody recital on the afternoon of Feb. 17. Though offering an apology for indisposition, the baritone sang in fervid style; and Mme. Bibb's artistic interpretation of her songs also appealed to the audience. Admirable accompaniments were supplied by Mr. Bibb.

Charles Denoe Leedy, a young Baltimore pianist, who has studied under Harold Randolph at the Peabody Conservatory and Harold Bauer in New York, made his professional debut at the Little Lyric in a recital on the afternoon of Feb. 14, in a program of serious artistic character, and played with musicianly skill. Mr. Leedy is a member of the teaching staff at the preparatory department of the Peabody Conservatory.

Louisville Male Chorus Gives Sacred Concert

LOUISVILLE, Feb. 20.—In the annual sacred concert of the Louisville Male Chorus, at Warren Memorial Church on Sunday afternoon, Feb. 12, a hymn composed by the conductor, Carl Shackleton, and entitled "Our Day of Praise is Over," was included in the program. Numbers by Mendelssohn, Bach, Franck, Rachmaninoff, Kastalsky, Huhn, and Deems Taylor were also sung. Mrs. Arthur Almstedt was accompanist. The church was filled. HARVEY PEAKE.

South America to Hear Lyell Barber

A tour of South America is being arranged for Lyell Barber, pianist, for the late spring and summer of 1923. Mr. Barber recently refused the offer of an Australian tour for the coming spring and summer, in order to devote three or four months to study in preparation for his next season's engagements.

Coast Tour for Mirovitch in March

As a result of his ten appearances on the Pacific Coast in November, Alfred Mirovitch, pianist-composer, has been re-engaged for twelve appearances during March. One of these engagements is for an appearance as soloist with one of the orchestras of Los Angeles.

WANT MORE SCHOOL MUSIC IN LOUISIANA

Baton Rouge and New Orleans Club Begin Campaign—Many Recitals

By Helen Pitkin Schertz

NEW ORLEANS, Feb. 18.—In line with the resolution of the State Federation of Clubs to work for the inclusion of music in the public school curriculum, the Baton Rouge Civic Association is endeavoring to have a supervisor of music placed in local schools, and is urging that new school buildings contain music rooms, and that music be taught as a regular subject. The Music Club has voted to back up the Civic Association.

Duci de Kerekjarto, violinist, played skilfully in a concert given on Feb. 13, under the direction of Robert Haynes Tarrant. His program permitted the display of every phase of his work, and included numbers of Mozart, Schubert, Paganini, Sarasate, Ries, Corelli and many others. Rhey Garrison gave fine support in his accompaniments.

Alice Baroni, soprano; Lillian Pringle, cellist, and Edythe Gyllenberg, pianist, appeared in joint recitals on Feb. 13 and 14, under the auspices of the United Daughters of the Confederacy, and made an excellent impression.

For its February concert, the Polymymia Circle, on Feb. 14, gave an attractive concert, appearing in numbers by Ashford, Rimsky-Korsakoff and others. The chorus was conducted by Mrs. Theresa Cannon Buckley and accompanied by Mary V. Moloney. Henry Wehrman, violinist; Mrs. William J. Henderson, Kitty Levy, Joseph C. Delery and Paul Jones were all excellent in solos. Miss Moloney and Mrs. Meyer J. Prince gave two-piano numbers, and Jessie Tharp and Emmett Kenedy con-

tributed readings accompanied by Mrs. Mabel Hobbs Roehl.

Sonia Rozann was presented at Ampico Hall on Feb. 3, in an interesting song recital by the Philip Werlein Company.

Mrs. Eola Berry Henderson, soprano, was assisting artist at the sixth Friday Morning Musical at the Grunewald Hotel. An orchestra, composed of Rene Salomon and Albert Kirst, violins; Carl Mauderer, viola; Louis Faget, cello, and Mme. Eugenie Wehrmann-Shaffner, piano, gave numbers.

Under the direction of J. Temple Boswell, a sacred concert was given by St. Paul's Church on Feb. 14 by the church choir assisted by the Shalimar Grotto double male quartet. Louise Favrot, Mrs. F. C. Simon, Alfred Meister and H. L. Snyder were soloists.

Maxime Guitton and Georges Chartron, French musicians, gave their last concert at the Hotel Grunewald on Feb. 14, and have left for a series of concerts in San Francisco.

Frederick Martin, basso, sang well in recital on Feb. 3 at the Baptist Bible Institute. Mrs. Meyer Prince was his accompanist. Mr. Martin is with the Intermont College, Bristol, Va.

Mrs. Benjamin of Atlanta was presented in song recital by the Saturday Music Circle at the Hotel Grunewald. Ethel Bartholomew was the capable accompanist. Mrs. Mark Kaier is making constant efforts to widen the musical work of the Saturday Music Circle.

A newcomer here is Bertram Bailey, New York vocal teacher, who has opened vocal studios with Mme. G. Lavedan and Antonio Soums-Redditt.

Mrs. Alfred Meister and Mary Bays, vocalists, and Adrian Freiche, violinist, were the February soloists at the Literary and Musical Clubs. Theodore Roehl also sang a group of songs.

Le Cercle Lyrique gave a recital at the ancient Cabildo on Feb. 6, before a large attendance. The work of this society is always welcome.

opened a class for the instruction of community singing, assisted.

A series of Sunday concerts has been planned by the MacDowell Club. They will be given at the Woodland Auditorium.

The Transylvania College Glee Club recently gave a concert in the chapel of Transylvania College, under the leadership of E. R. Delcamp. M. C. Scott.

MUSIC'S KIN TO RELIGION

Rev. Dr. Merrill Claims It Should Have Important Place in Churches

Writing on "The Ministry of Music in the Church," in the *Presbyterian Magazine* for January, Rev. Dr. William Piereson Merrill, pastor of the Brick Presbyterian Church of New York, claims that music, because of its catholicity, has peculiar value in the life of the Church just now. It is, he says, the most unifying element in worship. "There is nothing in all the varied realm of human interests so closely akin to religion as is music," he affirms. "In all the world there is nothing so much like prayer as music is. We find our way into the one as into the other."

Dr. Merrill thinks it probable that music has an increasing part to play in the religious life of humanity. "Never was there more reverent, sincere longing after life with God than there is today," he writes. "Yet never were men more dissatisfied with definitions and creeds, and attempts to express in precise language the deep realities of the soul's life and the unseen world. What Donald Hankey called 'the religion of the inarticulate' is prevalent. Here are apparent infinite possibilities for the ministry of music. For music is essentially symbolic in character. That it has a message and a meaning no one can doubt. Yet it offers itself to each soul freely, leaving each to construe that meaning freely and as he will."

"When we sing, we are one," he points out. "High Churchmen, who would not allow ministers of other communions to assist in their services, permit ministers and laymen of other varieties of Christian experience to lead in their singing, through the hymns they have written. A congregation that would be shocked if a Roman Catholic priest took part in the worship gladly sing Faber's 'There's a Wideness in God's Mercy'; and some who would not dream of inviting Unitarians

into their pulpits find joy and satisfaction in singing Oliver Wendell Holmes' great hymn, 'Lord of All Being.' Even more marked than the wide appeal of hymns is the catholicity of music itself. It is the great universal language, never needing translation. Christians in Asia or Africa sing words unintelligible to us; but we catch the tune, and our hearts join with theirs in the emotions awakened by 'Rock of Ages' or 'Jesus, Lover of My Soul.'"

For these reasons, Dr. Merrill thinks it wrong to regard the music of the church as a mere accompaniment or graceful addition to the real elements of worship. On the contrary, music, he says, is one of the best elements of worship. He suggests that the director of the music ought to mean at least as much in the life of the church as an assistant minister or an elder, that church music should be cultivated as a means to religious life, and that no matter how poor a church may be, it should use worthy music, and eschew that which is cheap.

College Faculty Recital in Tallahassee

TALLAHASSEE, FLA., Feb. 18.—The School of Music of Florida State College has given an excellent series of faculty recitals this season. Adelaide M. Koch, who joined the piano faculty after the College opened in order to take care of the increased enrollment, was heard in a concert on Feb. 10, and proved herself a well-equipped pianist in numbers by Mozart and Chopin. Emma E. Boyd, the other soloist, sang three groups—French, Scandinavian, and English songs. Miss Boyd impressed her audience with her fine understanding of her songs and her artistic method in presenting them. Ella Scoble Opperman was an able accompanist.

About 600 Supervisors Will Meet in West Chester, Pa., for Summer Session

WEST CHESTER, PA., Feb. 20.—

The Pennsylvania summer session for the training of supervisors of music will be held in West Chester from June 30 to Aug. 11. This will be the first session in Pennsylvania, and it is likely to be exceedingly successful. There will probably be about 600 supervisors in attendance from Pennsylvania and about thirty-five other States. The State Department of Public Instruction and the State Council of Education have recognized the school as official, and are warmly in accord with the movement.

The following four general courses will be offered: 1, course for supervisors of music; 2, course for special teacher of music in the Junior High School; 3, course for supervisors of instrumental music; 4, normal course for piano teachers.

In addition to the regular class work opportunities will be offered for the private study of voice, piano, violin, and other orchestral instruments and theory. Three teachers each of voice, piano and violin, and ample accommodations for practice, will be available for students who desire to study privately.

The supervisors' courses include sight-reading, dictation, and material and methods for first, second and third year students; a course in high and normal school music for fourth year and other advanced students, who will be thus enabled to study the many difficult problems which continually present themselves in these schools, and a special course in English. *MUSICAL AMERICA* is included as one of the publications for the study of current events.

The entire faculty of the department of music in the Cornell University summer session and several additional teachers will form the instructing staff as follows: Dr. Hollis Dann, Director of Music, Department of Public Instruction, Harrisburg; Bernice White, instructor in Hunter College, New York; Arthur Edward Johnstone, executive editor of the Art Publication Society; Helen Allen Hunt, Boston; David E. Mattern, director of school orchestras and instrumental classes, Ithaca, N. Y.; E. Jane Wisenall, teacher of harmony and choral music, Woodward High School, Cincinnati; Robert Braun, musical director, Braun School of Music, Pottsville, Pa.; Bruce A. Carey, director of music in the Public Schools and conductor of the Elgar Choir, Hamilton, Ont.; Sudie L. Williams, supervisor of music, Dallas, Tex.; B. F. Stuber, director of instrumental

Louisiana Adopts Progressive Series Standard for School Credits

NEW ORLEANS, Feb. 18.—At a meeting of the Louisiana State Board of Education, a resolution was adopted authorizing the State Department to grant school credits toward graduation for piano lessons under private teachers, on condition that the certification of teachers and the system of lessons used shall accord with the standards of the Progressive Series of Piano Lessons issued by the Art Publication Society. The Art Publication Society has made it a policy to restrict the use of its material to teachers who have passed exhaustive examinations.

Macbeth Sings in Logansport

LOGANSPOUT, IND., Feb. 20.—Florence Macbeth sang for the first time here recently, giving a program of old and modern songs by English, French, Russian, Norwegian and Italian composers before an audience which filled Elks' Hall. Her singing of the Polonaise from "Mignon" was especially fine and aroused enthusiasm. George Roberts, pianist, gave her excellent assistance as accompanist and played several solos.

Hughes at Randolph Macon College

LYNCHBURG, VA., Feb. 20.—Edwin Hughes appeared in recital on Feb. 13 at the auditorium of the Randolph Macon Women's College, his interesting program ranging from a Gluck air to a concert arrangement of "Turkey in the Straw." The latter had to be repeated. Beethoven, Schubert, Czerny, Liszt and Chopin were represented on a well-balanced program, which was acclaimed by an audience composed of Randolph Macon students and townspeople.

GERTRUDE B. MERRYMAN.

music, public schools, Akron, Ohio; Lucy Duncan Hall, teacher of Dalcroze eurythmics, Francis W. Parker School, Chicago; Mabel Elsworth Todd, lecturer on poise as related to voice development, Boston; Elizabeth Colwell, Boston; Lida J. Lowe, New York; Clara F. Sanford, assistant director of music, Department of Public Instruction, Harrisburg, Pa.; Dr. Josiah Morse, professor of psychology and philosophy, University of South Carolina, Columbia; Blanche Rumbley, supervisor of music, Sterling, Col.; Claude Hausknecht, State Normal School, West Chester, Pa.; Gertrude Schmidt, State Normal School, West Chester; Leontine Roberts, Chicago; Selma M. Konold, assistant director of music, Department of Public Instruction, Harrisburg; Mildred Bailey, assistant supervisor of music, New Bedford, Mass.; Grace P. Kissling, supervisor of music, Winona, Minn.; Julia E. Broughton, instructor of model school, Art Publication Society, St. Louis; Leon Bly, supervisor of music, Carbondale, Pa.; Grace D. McCarthy, dean of women, State Normal School, West Chester; Anna M. Goshen, professor of psychology, State Normal School, West Chester; Lou Ella Hosmer, State Normal School, West Chester; Mary G. Sipple, State Normal School, West Chester; Lloyd Haines, Akron; Sarah K. White, supervisor of music, St. Joseph, Mo.; John T. Watkins, Scranton, Pa.; Mabel Hanson, supervisor of music, West Chester; Ralph G. Winslow, director of music, Albany, N. Y.

The week of April 30 is to be celebrated as Pennsylvania Music Week, and the Department of Public Instruction and State Council of Education are urging school superintendents, music supervisors, school principals, choir directors, concert managers, and other community leaders to take the initiative in this State-wide undertaking to stimulate the love and appreciation of music among all classes of the people, old and young.

Clubs Hear Alice Moncrieff

Alice Moncrieff, contralto, who recently went under the management of the Betty Tillotson Concert Bureau, sang for the Caldwell, N. J., Women's Club on February 6. She made a good impression in songs by Fauré, Horn, Hanikinen, Meyerbeer, Burleigh, Homer and Turner-Maley. On February 13 she gave a recital at the Chatham, Va., Episcopal Institute. Five groups of songs in Italian, French and English made up her program. She will appear in a joint recital at Bristol, Conn., in March.

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"TRAVIATA" SUNG IN PHILADELPHIA

Galli-Curci with Metropolitan
Cast—Stokowski's Men
Play Before Tour

By W. R. Murphy

PHILADELPHIA, Feb. 18.—Amelita Galli-Curci made her second appearance of the season here in opera at the Academy of Music, giving Philadelphia its first opportunity of hearing her *Violetta*. A well-balanced performance of "Traviata" assigned Beniamino Gigli as *Alfredo*, and De Luca as the elder *Germet*. Mme. Galli-Curci showed a marvelous control of the extreme high register in the florid airs of her rôle. Gigli was vocally very effective. De Luca's impersonation of *Germet* was one of the best things he has done in Philadelphia, especially as to his finished acting. Moranzone, who conducted, developed all the attractions from the Verdi score.

As the third and last of a series of supplementary concerts given to accommodate those who are unable to attend the regular series, virtually sold out by subscription, the week opened with a Philadelphia Orchestra concert instead of closing with one, the usual procedure being thus reversed. The program was given at the Academy of Music, and was the same as that at the fine concerts of the preceding week-end, including Beethoven's Fifth Symphony, Bach's Passacaglia in C Minor, orchestrated by the conductor, Leopold Stokowski, and Haydn's Concerto Grosso for strings, flutes, bassoons and clavicembalo, with

Mr. Stokowski playing the last named instrument.

The customary week-end concerts were omitted this week as the orchestra is on tour. It has been engaged to participate in Toronto in the gala programs celebrating the "silver anniversary" of the Mendelssohn Choir.

This organization, under the direction of H. A. Frickjer, will celebrate its twenty-fifth year of musical existence by a tour, in the course of which it will sing here at the Academy of Music on April 6.

More than 600 persons crowded on the stage of the Metropolitan Opera House on Feb. 14 to hear John McCormack, who made his second appearance here this season. The auditorium was crowded, including the standing room space. For the first time in nearly a decade, Mr. McCormack sang "Kathleen Mavourneen," which created immense enthusiasm. He was emotionally and vocally at his best in a varied group of Irish ballads, including some he has not sung here before. His program also included numbers by Handel, Rimsky-Korsakoff and Rachmaninoff. Donald McBeath, violinist, gave great pleasure by his excellently played numbers and Edwin Schneider made a most accomplished accompanist.

"Valentines of Many Lands" was the theme of the Tuesday afternoon concert of the Matinee Musical Club. The program was a visual delight, as many of the numbers were given in costume. The music was selected from appropriate sources to fit the spirit of the festival. Mrs. Benjamin Maschal and Mrs. John P. Leigo were in charge of the program, which was contributed by Dorothy Johnstone Baseler, Alice Hanscom, Lorraine Wyman, Edna Baugher, Elizabeth Gest, Blanche Hubbard, Agnes Clune Quinlan, Adelaide Brinton and Elizabeth Hood Latta.

city, sang delightfully. The program was in the nature of a Schubert memorial service.

The Temple Band gave its bi-weekly free concert at the Shrine Auditorium on Sunday afternoon, Feb. 12. Walter Lange conducted.

Gertrude Graves, soprano, has come from the East to make her home in Duluth. She has opened a studio in the Temple Building. As a concert singer she has made a fine impression.

MRS. GEORGE S. RICHARDS.

SYMPHONY AND CHORUS FEATURED IN ST. LOUIS

Ganz Plays Requiem as Lincoln Tribute
—Morgan Kingston Soloist
with Apollo Club

ST. LOUIS, Feb. 20.—For the eleventh pair of Symphony Concerts, Mr. Ganz chose Haydn's "Surprise" Symphony, which was interpreted admirably. The violin choirs were in especially good humor, and essayed the old work with precision and warmth. Goldmark's "Requiem" for orchestra, impressively given, was also heard as a tribute to the memory of Lincoln. The soloist was Ernest Schelling, who gave artistically the Brahms' Variations on a Theme by Haydn, a work heard here for the first time. Mr. Schelling's "Fantastic Suite" for Piano and Orchestra was also a first time number, and was thoroughly welcomed. The pianist's clear and facile technique and thorough musicianship were features of the concert.

The Apollo Club, conducted by Charles Galloway, gave its second concert last Tuesday night at the Odeon and after several disappointments with soloists, secured the services of Morgan Kingston of the Metropolitan Opera Company, who gave of his best in the three groups which he sang. Two Strauss songs were finely given in his first group and his aria from Leoncavallo's "Zaza" brought another extra with an aria from "Tosca," both delivered in truly dramatic fashion. Mr. Kingston also gave an English group, and sang the solo part in the Schubert-Liszt "Omnipotence," admirably sung. The precision in attack and attention to lights and shades of the music were especially notable in the choral singing. Evelyn Hatteras played Mr. Kingston's accompaniments.

The Popular Concert last Sunday with another capacity audience was pronounced by many as the best heard during the season. The soloist was Ferdinand Steindel, pianist, and brother of H. Max Steindel, first cellist of the orchestra. He played in faultless style and beautiful tone the Mozart Concerto in D Minor, Op. 20, and was given an ovation after its performance. The orchestra supported him admirably. The

Overture to "Semiramide" opened the program and the other orchestral numbers included the second movement from Beethoven's Fifth Symphony, Cui's "Orientale," in which the string section had their innings, Chaminade's "Pierrette," Tietjen's "Carnival" and Rubinstein's Waltz in E Flat.

LEMARE IN RECITAL FOR ORGANISTS IN ALBANY

Improvises on Themes from Audience—
Concert for Boy Scouts—Teachers'
College Program

ALBANY, N. Y., Feb. 20.—Edwin Lemare, musical organist of Portland, Me., gave an organ recital at All Saints' Cathedral at the meeting of the Eastern New York Branch of the American Guild of Organists.

He opened his program with one of his own compositions, Toccata and Fugue in D Minor, Op. 98, followed by his own arrangement of Wagner's "The Ride of the Valkyries." Mr. Lemare also gave improvisations of themes suggested by members of the chapter.

John Barnes Wells, tenor, and Fillmore Ohman, pianist, gave a joint recital in Chancellor's Hall recently for the benefit of the Fort Orange Council of the Boy Scouts. Mr. Wells sang four century-old songs; four Persian Love Lyrics by Richard Le Gallienne, arranged by W. Frank Harling, and another group which included a Negro spiritual by Dett, "Somebody's Knocking at Your Door," and was compelled to sing several other Negro melodies as encores. Finally he sang delightfully five of his own compositions.

Mr. Ohman's opening number was the "March Militaire" by Alfred Parker, still in manuscript, which is dedicated to the Boy Scouts. He also played "Autumn" by Chaminade and Grieg's "Wedding Day in Troldehaugen."

In the mid-winter concert of the music clubs of the New York State College for Teachers, at the College auditorium, the orchestra and glee club were heard in several numbers; the women's chorus, conducted by Dr. Harold W. Thompson, sang an interesting group of folk melodies and Negro spirituals, with John Dick, baritone, and solo numbers were given by Jane Greene, soprano; and Edna Shafer, contralto, and Castella Hees, violinist. The chorus and glee club sang Coerne's cantata, "Skipper Ireson's Ride." T. Frederick H. Candlyn was at the piano.

In a musicale at Trinity Methodist Church, the following took part: The Albani Quartet—comprising Howard Smith and Edgar S. Van Olinda, tenors; Edgar L. Kellogg, baritone, and Otto R. Mende, bass—Mrs. Benjamin H. Dunn, pianist; Mrs. Ronald Kinnear, soprano; F. Earl Kunker, whistler, and Florence A. Page, Mrs. Brayton R. Babcock and Mrs. George D. Elwell, accompanists.

W. H. HOFFMAN.

James Price to Sing at Spartanburg Festival

James Price, New York tenor, has been engaged as one of the soloists for the Spring Festival at Spartanburg, S. C., where he will appear on two programs, one a concert program, and the other a performance of "Pagliacci." Other recent engagements for the tenor have been at Pittsfield, Mass., in "The Creation," a return engagement with a Brooklyn society in "The Dream of Gerontius," and as soloist with the Mendelssohn Glee Club at a charity performance given at the Vincent Astor home. He has also been heard in program with the Artone Quartet at Columbia University and at the Brooklyn Academy of Music, besides oratorio engagements at Yonkers, the Brick Church, New York, and the Church of the Incarnation. He has also been booked for the Buffalo Festival next fall.

Marie Zendt Sings with Lawrence Choir

APPLETON, WIS., Feb. 18.—Marie Sidenius Zendt, soprano, was soloist with the Lawrence Choir under the conductorship of Carl J. Waterman at Memorial Hall on February 14. Mrs. Zendt sang "Per la gloria" by Buononcini, "L'Incredula" by Parvis, Mozart's "Alleluja," "On Wings of Song" by Mendelssohn, and numbers by Higgins, Bemberg, LaForge and Frederick Knight Logan. She sang with the chorus the "Inflammatus" from Rossini's "Stabat Mater," and the choir was heard in "Three Pictures" by Rubinstein, "Challenge of Thor" by Elgar, and numbers by Dickinson and Reger. Frank A. Taber, Jr., was organist.

MILWAUKEE HONORS PIONEER MUSICIAN

Pay Tribute to C. W. Dodge
with Concert—London
Quartet's Program

By C. O. Skinrood

MILWAUKEE, Feb. 18.—One of the most unusual tributes ever paid to a musician of this city was the concert recently presented by the Calvary Presbyterian Church to celebrate the thirtieth anniversary of Charles W. Dodge as organist of the church. Mr. Dodge is now seventy-four, and is said to be the oldest active musician in the State. The Arion Musical Club of Chicago, under Dr. Daniel Protheroe, presented several numbers, and the octet from the MacDowell Club as well as a number of leading Milwaukee musicians took part. The church was crowded.

Mr. Dodge, in 1867, was one of the first students from this vicinity to go to Germany to study, and at that time the Milwaukee Musical Society gave a benefit concert to assist him in his work. He remained in the Leipzig Conservatory for three years. Mr. Dodge continues his studies incessantly, going to the various music centers in summer to continue his work. He is president of the Civic Music Association organized here after the visit of John C. Freund. He also takes part in other activities.

The London String Quartet received an unusual ovation at its first appearance in this city, in the Margaret Rice music series. Mozart and Debussy works were given with the dignity which they demand, while Frank Bridge's "London-derry Air" and Warner's "Folk-song Fantasy" were fresh and tuneful. Numerous encores were added.

HEIFETZ IN ROCHESTER

Features Bruch Concerto Before Capacity Audience—Club Recital

ROCHESTER, N. Y., Feb. 20.—Jascha Heifetz, violinist, delighted a capacity audience by the quality of his tone, the facility of his technique, and his poetic feeling in his recital at Convention Hall on Feb. 16. The Bruch Concerto in G Minor was one of the notable numbers of the program. Samuel Chotzinoff was an admirable accompanist. The house was sold out two days before the concert.

Three members of the Music Club of Salamanca, N. Y.—Frances Curry, soprano; Esther Maroney, pianist, and Minnie Clemens Stem, accompanist—gave a recital before the members of the Tuesday Musicales Club recently. Mrs. Curry sang sweetly and with excellent enunciation, and Miss Maroney's piano solos were notable for their fluency and delicacy.

M. E. WILL.

Would Enjoin New York Voice Teacher from Giving Lessons

Invoking a covenant entered into in 1847 by residents of Murray Hill to restrict their neighborhood to private dwellings, John M. Tonnele of 115 East Thirty-fifth Street, New York, has applied in the Supreme Court for an injunction preventing Helen Augusta Hayes, a vocal teacher, from conducting her voice lessons in the dwelling next to him. Mr. Tonnele, in his affidavit, alleges that the vocal work next door continued from ten in the morning to 5.30 p. m., "the noise may be described as an interminable series of scales sung during a large part of the time in the loudest tones of which the pupil is capable," he says, and he contends that the exercises exhausted his nerves and caused him great distress and suffering. Miss Hayes, it is said, will oppose the suit on the ground that vocal teaching is an art, and that, therefore, she cannot be barred from teaching it in the exclusive section.

De Luca Knighted by Italian King

Giuseppe De Luca, baritone of the Metropolitan, was notified on Feb. 17, that he had been nominated by King Victor Emmanuel III of Italy, as Knight of the Order of St. Maurizio in recognition of his services in behalf of numerous Italian charities. This order is one of the oldest and most coveted in Italy and gives the holder the privilege of the title, "Commendatore."

DULUTH ORGANIZES A MEMORY CONTEST

Stimulating Interest of Children in Music—London String Quartet Heard

DULUTH, MINN., Feb. 18.—Mrs. Ann Dixon, Supervisor of Public School Music, is ever on the alert for new ideas to stimulate the appreciation of music among the school children of this city. Something new in the way of a music memory contest is her latest venture. This began about a week ago. A list of compositions is to be sent to every school each week, and winners from each school decided by a preliminary test, will comprise a team to represent the school at the final contest at a later date.

The Federation of Women's Clubs, the National Bureau for Advancement of Music, the Community Service and many civic clubs of cities where such contests have been given have signified their endorsement. To launch the contest in Duluth, Fred Bradbury, president of the Duluth Music Teachers' association; Mr. & Mrs. Ernest Lachmund, president of the Matinee Musical; Mrs. Geo. S. Richards, impresario; Charles Helmer, a leader in Duluth music; Mrs. Jack Miller, Mrs. E. A. Edson and Carlotta Simonds, have submitted lists of compositions. These lists, together with those from other departments formed the basis of the list finally selected.

The Normanna Singing Society sang several very beautiful numbers at the Lyceum Theater on Sunday afternoon last. There were about fifty in the chorus and J. H. Flaaten conducted. The Lyceum Theater Orchestra and Mr. Walter Klingman at the organ assisted. The London String Quartet delighted a Duluth audience at the First M. E. Church on Feb. 12. The concert proved a fitting climax to the Matinee Musical's successful season, this being the last of the artists' series. The Quartet was enthusiastically greeted by a large audience which was loath to allow the four artists to close their program, especially after the exquisite interpretation of Debussy's Quartet in G Minor. This was a superb number characterized by a singularly rich quality of tone and real delicacy of shading as well as by fine rhythmic sense.

The second Twilight concert of the season was given on Sunday afternoon, Feb. 5, by the Bradbury Orchestra at the High School Auditorium. Augusta Wirth, contralto, a new arrival in the

"Love for Three Oranges" and Other Operas of Chicagoans' Fourth Week

[Continued from page 6]

and *Empty-Heads* who availed themselves of frequent opportunities to assert their preferences, and there was too much watching for the conductor's beat. But the incident of the placing of a bucket of water on the stage by the spectators, just as the *Princess Ninette* was about to perish of thirst in the desert, after her two sister princesses had succumbed, was genuinely funny. So was the devil, *Farfarello*, blowing people about with his bellows; and so, too, was the scurrying of a rat across the stage after *Ninette* had been transformed by magic into the form of the rodent.

That some of the music was of humorous effect must be conceded, as in the game of "Destiny at Cards" between the magician, *Tchelio*, and the witch, *Fata Morgana*, in which synchronous snorts accompanied the rhythmical thumping of the cards upon a table. A grotesque funeral march was momentarily humorous as the two famished princesses were borne away. The rhythmical iteration of a tuneless figure for a horde of groveling imps also clawed at the risibilities. The variously pitched cacklings of the hypochondriac *Prince* when he was finally moved to laughter by the awkward somersault of *Fata Morgana* were contagious. But they were only momentary interruptions in wastes of musical boredom.

Prokofieff has not in this work proved himself the comedic revolutionist some expected. The neo-fantast has invented few phrases of essentially humorous suggestion. He utilizes, it is true, odd glissandi and numerous skyrocketing figures, curiously scored. But, for the most part, he apparently has sought to coax the instruments to blurt out funny sounds—and here the analogy to the boy making faces asserts itself. Trombone snorts, piccolo squeaks, tympani thumps and adenooidal blares from muted trumpets and horns, pall when such effects are piled, one on another, as they have been heaped in this work. Such musical verve and resiliency as the score possesses is rhythmical—and therein it is akin to Prokofieff's piano pieces. Otherwise it lacks life. It does not sparkle; it thumps. The variously re-stated march and the intermezzo of which Chicago reviewers spoke (and which the composer played at a piano recital in New York the same day as the opera representation) might have been written by any one of several musical comedy composers, and are saved from being platitudinous only by their bizarre and callithumpian instrumentation.

To go further in describing this music would be to take it altogether too seriously. Thematic invention is at its nadir; horseplay reigns in the pit as well as on the stage; the Muse has turned farceur and has donned a grinning mask.

New York can indorse the good things said in Chicago of the qualities of the performance. Only the chorus, as already mentioned, might have been rehearsed to make more of the Prologue and of the subsequent spectators' interruptions. All praise must be given Jose Mojica's *Prince* and Octave Dua's *Trouffaldino*, the chief comedy characterizations. It was something of a joke—and perhaps a cruel one—to have Nina Koshetz, a lyric soprano of rare interpretative gifts, make her debut as *Fata Morgana*, whose chief task is to fall to the stage in a grotesque position and justify the melancholy *Prince's* unexpected laugh. To go further and praise all who merited commendation would be to enumerate the entire cast. Sober Mr. Prokofieff apparently worked his will with the orchestra and even smiled in a pleased way in taking curtain calls.

The scenery of Boris Anisfeld proved of his best. No one in New York will begrudge Chicagoans their raptures over the gorgeously hued and strikingly imaginative stage pictures for the Hall in the King's Palace and the Exterior of *Creonte's* Abode, perhaps the two most effective of the nine different settings.

OSCAR THOMPSON.

"The Jewels" Repeated

If for no other reason than that it afforded Rosa Raisa one of her most fortunate rôles, the repetition of Wolf-Ferrari's "Jewels of the Madonna" at the Manhattan Opera House Saturday afternoon. The rôle of the captive princess called into play the best qualities of the singer's vocal and dramatic

of *Maliella* provided the soprano with opportunities to display the bigness of her unusual voice and the dramatic intensity of her acting, and there was no stinting of either on this occasion. Forrest Lamont's *Gennaro* again had a telling sincerity, and Giacomo Rimini was a debonnaire *Rafaele*. Other rôles were in familiar hands, and Mr. Cimmi conducted. The Apache dances of the final act again stirred much enthusiasm. Curtain calls for Mme. Raisa and others were numerous and the applause was frequently of a tumultuous character. The music of "The Jewels" is not the most characteristic of the composer or the most refined that Wolf-Ferrari has contributed to the lyric stage, but the opera retains more than a measure of effective red-blooded Italian theatricism.

O. T.

Mary Garden and "Thais"

Her personality glittering through the rôle as in the old Hammerstein days, Mary Garden sang *Thais* at the Manhattan Thursday evening for the thirtieth time in New York, according to word that was circulated among the scribes and pharisees who buzzed about the lobby. Stands were numerous and so were the curtain calls for Miss Garden and her associates. These latter included the veteran Hector Dufranne in his old rôle of *Athanaël*; a newcomer, Theodore Ritch, in the relatively unimportant tenor part of *Nicias*, and, as *chef d'orchestra*, Gabriel Grovlez, the French composer.

Miss Garden, vivid and dominating, as she never ceases to be, sang much of the music of the Alexandrian courtesan better than she formerly did, and often with effective simulation of emotion. Striking as her picturization of the part remains, it verged on the absurd at times because of the extravagance and artificiality of her gestures and posturings. These—as in "L'Amore," "Salome," "Jongleur" and other operas to which she brings the same manneristic technique—suggested the fantastic miming of a ballet exponent rather than the serious histrionism of a lyric actress. It was difficult to overlook, also, the inappropriateness of the costume she wore in the flight across the desert, attractive as it was.

Dufranne's noble voice was not as responsive as it has been in other rôles, and the impairment of his high tones could not be concealed. The new tenor, possessing an agreeable light voice, was an acceptable *Nicias*. Others in the cast were Maria Claessens, Philine Falco, Margery Maxwell, Constantin Nicolay and Sallustio Civali. There was much that was commendable in Mr. Grovlez's conducting, and the spirit of Oscar Hammerstein asserted itself in various effective details of the performance, but such charm as Massenet's perfumed music once had, has—for the reviewer, at least—largely evaporated. The cork has been out of the bottle too long.

O. T.

Double Bill Repeated

"Pagliacci" was coupled with John Alden Carpenter's ballet, "The Birthday of the Infanta" on Friday evening. Margery Maxwell made an unexpected debut, substituting for Claire Dux, who was indisposed at the last minute. Miss Maxwell created an excellent impression as *Nedda* and won a great amount of applause. Baklanoff was the virile and forceful *Tonio* while *Canio* was in the capable hands of Lappas, whose ringing voice carried him victoriously throughout the performance.

"The Birthday of the Infanta" was presented by Andreas Pavley, Serge Oukrainsky and Miles Dagmara, Elisius, Loddwa, Milar, Nemeroff, Shermon, Felsan and the corps de ballet, with Isaac Van Grove conducting. This new leader, prominent as one of the best of accompanists, proved that he is also a conductor of high ability.

C. F.

"Aida" with Raisa

Rarely has the exceptional soprano organ of Rosa Raisa been used as happily, in her New York opera appearances, as it was in the Chicago Company's only representation of "Aida" at the Manhattan Opera House Saturday afternoon. The rôle of the captive princess called into play the best qualities of the singer's vocal and dramatic

equipment and the result Saturday was stimulating both to ear and eye. Because of illness of Cyrena Van Gordon, Eleanor Reynolds substituted as *Amneris*. Regal in bearing and well-routined in action, her delineation of the daughter of the Pharaohs had meritorious qualities without, however, satisfying in the matter of steadiness and richness of tone. Forrest Lamont was a sturdy if not an opulently-voiced *Radames*. Cotreuil was *The King* and Lazzari *Ramsis*. Jeanne Schneider sang the music of the *Priestess*. The ballet of the Triumph Scene, led by Mme. Nemeroff, was one of the brightest features of a performance sufficiently spectacular to vie with the "Aida" representations familiar on Broadway. Mr. Ferrari conducted.

O. T.

"Salome" for the Third Time

"Salome" drew another large audience at its third representation of the Chicago season at the Manhattan, though several blocks of empty seats in the Orchestra Circle indicated that specu-

lators had bought not wisely but too much. The performance did not begin until nearly 9 o'clock, and was prefaced by the appearance before the curtain of Jacques Cointi, the stage director, with a request for an indulgence for Riccardo Martin, the *Herod* of the cast. It was stated that Mr. Martin was a victim of the prevailing affliction among singers but would go on with the rôle against the advice of his physician. Those who had heard him at the two earlier representations of the Strauss work were unable to note any material difference in his singing of the music of the nerve-wracked Tetrarch, which again was tonally smoother than there was need for it to be, in view of its character—and better than his acting. Miss Garden's *Salome* was the same vivid, febrile characterization—frenetic or fussy, according to the point of view—and the other rôles were accounted for as at the two earlier representations. Giorgio Polacco's conducting of the visualized tone-poem was, as before, that of a master of the craft.

O. T.

Sunday Night Concert, Feb. 19

Again a half dozen or more members of the company furnished the program of the Sunday evening concert on Feb. 19, when the singers were Lucrezia Bori, Marie Tiffany, Gladys Axman, Marion Telva, Johannes Sembach, Chief Capolician and William Gustafson. Of these five were Americans. Their performances were proof of the skill which many of Mr. Gatti's native singers possess.

Miss Axman was heard in the aria "Il est doux" from "Hérodiade," Chief Capolician in the "C Monumento" from "Gioconda," Miss Tiffany in Liszt's "O quand je dors" and Grieg's "En Dröm," both sung in orchestral versions made by A. Walter Kramer. Mr. Sembach in the "Winterstürme" from "Walküre," while Miss Bori closed the first half of the program with the "In quelle trine from Puccini's "Manon Lescaut." Mr. Chamlee was to have appeared, but was indisposed. In place of his "Manon" aria Miss Bori sang the *Micaela* aria from "Carmen." Miss Telva, Mr. Sembach and Mr. Gustafson united in the finale from the first act of "Samson and Delilah." There was much applause for all the singers and extra numbers added.

Wilfrid Pelletier, one of the company's assistant conductors, was the conductor of the evening and in his performances of the "Oberon" Overture, Massenet's suite "Scènes Pittoresques" and the Berlioz version of the "Rakoczy March" revealed a very decided gift. He might well be given greater opportunity to conduct.

A.

Pupils Heard in Recital at New England Conservatory

BOSTON, Feb. 20.—At a pupils' recital at the New England Conservatory on Feb. 18, a movement of the Pianoforte Trio in B Flat Minor by Arthur Foote of the Conservatory faculty, was presented. The performers were Lucille Buck of Salamanca, N. Y.; Joyce Bigelow, '21, Norwood, Mass., and Naomi Hewitt, Brighton, Mass. Another work by an American composer on the program was the Prélude and Minuet from the Suite in A for pianoforte, violin and cello, by Horatio Parker, played by Donald Smith of North Andover; Louis W. Krassner, Providence, R. I., and Rita Bowers, Bisbee, Ariz. Other soloists were Augusta Findgold, of Winthrop; Emma C. Wheeler, Chelsea; Ruth M. Willis, Brockton; John Barron, Worcester; Rose Brenner, Roxbury; Esther Flaxman, Oklahoma City; Minot A. Beale, Rockland, and Lawrence Rose, Malden. W. J. P.

Mildred Delma Gives Closing Program in Greenwood Course

GREENWOOD, S. C., Feb. 17.—The closing entertainment of the season in the Lyceum Course at Lander College was given by Mildred Delma, New York soprano, on the evening of Feb. 13. The artist sang Spanish and Chinese groups in costume, and was called upon repeatedly for encores. Her final number was from "Carmen." Janet M. Bailey was a sympathetic accompanist. R. V. B.

Second New York Recital for Jung

Rudolf Jung, Swiss tenor, will devote half of his program to songs in English when he gives his second New York recital at Town Hall on the evening of March 2. He will begin with classic arias by Purcell and others and will conclude with songs by such moderns as O'Hara, Griffes, Watts and Manney.

C. F.

Repetitions in Opera Week at Metropolitan

[Continued from page 6]

the inevitable triumph for Geraldine Farrar, who was as daring as heretofore in the dressing room incidents of the first act and as sentimentally pathetic in the scene with her lover's little girl in the next succeeding act. The cast included Kingston as *Dufresne*, de Luca as *Cascart*, Kathleen Howard as the bibulous mother of *Zaza*, and others who have played the lesser parts many times. Mr. Moranzoni conducted. The change of bill was occasioned by the illness of Mario Chamlee, who was to have sung the tenor rôle in "Manon."

B. B.

"The Snow Maiden"

Rimsky-Korsakoff's fairy opera was heard by a large audience on Friday evening with the same cast as at its première with the exception that Rafael Diaz replaced Orville Harrold as the Czar. Miss Bori in the name part, recently recovered from an illness, did not sing with her usual beauty of tone, especially in the higher reaches of her voice. Mr. Diaz's part was not a lengthy nor difficult one, and he sang and acted well. Of the remainder of the cast, the work of Marion Telva, Yvonne D'Arle and Mario Laurenti was especially worthy of praise. Mr. Bodanzky conducted.

J. A. H.

Once More, "The Barber"

In her last appearance, but one, this season at the Metropolitan Opera House, Amelita Galli-Curci delighted a capacity matinee audience Saturday with the witchery of her singing and the charm of her personality in the altogether congenial rôle of *Rosina* in Rossini's "Barber of Seville." Orville Harrold was cast as *Almaviva*, for the first time in New York. He was more at home in sustained lyric phrases than in the rapid passages in which this music abounds, but he managed the rôle very creditably in view of the fact that his is a voice for music of a very different type. José Mardones was again a big-toned and amusing *Basilio* and the other comedy rôles were in the capable hands of Louise Berat and Pompilio Malatesta. Giulio Setti, the chorus-master and a virile conductor in his own right, was called into the orchestra pit because of the illness of Gennaro Papi, and infused new sparkle into the old Rossinian wine.

B. B.

"Don Carlos" Repeated

Verdi's "Don Carlos" was repeated Saturday night, with Martinelli in the title rôle. The tenor, in the pink of condition, stirred the throngs with his impassioned delineation. Didur was effective as *Philip II*; to Danise was entrusted the important rôle of *Rodrigo*, which he sang with great distinction. Jeanne Gordon evoked a demonstration for her luscious singing in her "big" scene; Rosa Ponselle likewise captured the audience's favor; Louis D'Angelo was the effective *Grand Inquisitor*; the other parts were ably taken care of by Giovanni Martino, Anna Rosselle, Maria Savage, Paltrinieri, and Marie Sundelius. Bamboschek was the skilful conductor.

C. F.

Coates and Mengelberg Divide Plaudits of Week

Guest Conductors of New York Symphony and Philharmonic Have Span Without Visitors' Rivalry—Alexander Siloti, Florence Easton and Mme. Tas, Soloists—New Elgar Transcription of Bach Fugue Heard for First Time—Programs of the Week

WITHOUT rivalry from any outside organization, the New York orchestras provided patrons of symphonic music with seven programs in the sennight ending Feb. 19. Of these, the Symphony Society sponsored four, all under the direction of Albert Coates, and the Philharmonic three, with Willem Mengelberg conducting. The latter featured Schubert's Seventh Symphony on his Tuesday evening and Saturday night programs and repeated Ravel's "La Valse" on Sunday.

At the Symphony Society's mid-week pair, Mr. Coates played Scriabine's "Poème de l'Extase" and on Sunday introduced an Elgar transcription of Bach's C Minor Fugue, which he conducted when it was first played in London last November.

Florence Easton, soprano of the Metropolitan Opera Company, was soloist at the Sunday Coates concert and also at the Saturday afternoon concert for young people. Alexander Siloti, Russian pianist, and Helen Teschner Tas were other soloists of the week.

But one more program, that of Sunday, Feb. 26, will be conducted by Mr. Coates in New York, Walter Damrosch resuming the leadership of the orchestra when it returns to New York, after concerts elsewhere, the first week in March.

Mengelberg at the Metropolitan

New York Philharmonic Orchestra, Willem Mengelberg, conductor, Metropolitan Opera House, Feb. 14, evening. The program:

Concerto Grosso, No. 8.....Corelli
"Eine Kleine Nachtmusik".....Mozart
Symphony No. 7, in C.....Schubert

The three numbers on Mr. Mengelberg's program at this concert had much of romantic charm in common, and for

this very reason they combined into a less telling program than if one of them had yielded place to music of a sterner mold. The conductor most deeply indulged his taste for the quaint in the opening number, in which he played the harpsichord part; Scipione Guidi and Adolph Bak, the violin solos; Cornelius Van Vliet, the cello solo, and W. H. Humiston the organ part. The huge modern orchestra, the piano "transformed to approximate a harpsichord" (as the program-book had it), and the added organ part are, of course, anachronistic. Even with these emendations, the Corelli music, like the Mozart which followed it, had a rococo grace. D. J. T.

Coates Delivers Scriabine

New York Symphony, Albert Coates, conductor, Carnegie Hall, Feb. 17, evening. The program:

Symphony No. 5, in E Minor....Tchaikovsky

"Wanderer" Fantasy.....Schubert-Liszt
(Alexander Siloti, soloist.)
"Poème de l'Extase".....Scriabine

If there were nothing else to make Mr. Coates' visits to America notable, his interpretations of Scriabine would. His presentation of the "Poème de l'Extase" on his hurried call last season was a memorable achievement. He repeated his success with the work last week. He made it a vivid, throbbing thing. It stood forth as a work of immense imagination, overwhelming in its breadth, sweeping in its dramaturgy. If those earnest workers who are busily endeavoring to index musical reactions under scientific formulas want some interesting material for a "mood test" they will find it in Scriabine. The "Poème," it is to be feared, would prove a little baffling by virtue of its infinite capacity to conjure with the mind. A comparison test with the rest of Mr. Coates' program would also be interesting. In what category would be placed the music lover who wildly applauded the Symphony and whose one retort to the "Poème" was "piffle?" There were some who ventured into Carnegie Hall who fled, alas, from Scriabine. What has the Carnegie Institute to say?

Before the fierce blaze of the great Russian, Tchaikovsky and Liszt paled their ineffectual fires. The very promise of Scriabine seemed to have its effect. The Symphony of Tchaikovsky was dull and none too well played. Mr. Coates waved his arms a lot without animating the score. The Liszt Fantasy was worse, if anything. Alexander Siloti at the piano, sentimentalized whenever Schubert shone through the fustian. Otherwise his performance, which was "according to the indications of Liszt"—so the printed sheet had it—was brilliant enough technically. The program was given previously at Carnegie Hall on Thursday afternoon, Feb. 16. P. C. R.

Mengelberg Plays "The Sea"

New York Philharmonic Orchestra, Willem Mengelberg, conductor, Carnegie Hall, Feb. 18, evening. The program:

"Carnival Romaine".....Berlioz
"The Sea".....Debussy
Symphony in C.....Schubert

Debussy's three sunlit orchestral sketches formed the feature of this concert. Although the numbers had never been done before by the Philharmonic Orchestra, they have been heard here in other programs. Under the persuasive baton of Mr. Mengelberg, a constant play of light and shade pervaded the work. United by an interweaving of themes, the three sketches reveal the same enigmatic beauty. The work in most part, however, eschews the softer moments of Debussian expression, and its lofty climaxes are reminiscent of "Pelléas" by their mysterious yet exalted strength.

The descriptive element of the Berlioz work, as well as the mellifluous and transparent charm of the Schubert Seventh Symphony, were read with the customary force of the conductor. A fair-sized audience was emphatic in applause.

F. R. G.

Florence Easton with Symphony

Symphony Society, Albert Coates, conductor; Florence Easton, soloist, Aeolian Hall, Feb. 12, afternoon. The program:

C-Minor Fugue.....Bach-Elgar
"Ocean, Thou Mighty Monster," from
"Oberon".....Weber

Mme. Easton.
"Kikimora".....Ljadoff
"Liebestod," from "Tristan und Isolde,"
Wagner

Mme. Easton.
Symphony, No. 7.....Beethoven

Florence Easton's superb singing of the "Oberon" air—singing that was beautiful in tone, compelling in power, flawless of phrase and remarkable for clarity of diction—was the salient delight of this concert. A curious contretemps marred the "Liebestod." Conductor Coates stopped the singer and orchestra after the first phrase and the number was

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one of French songs and a final group by John Alden Carpenter. Francis Moore accompanied most beautifully. Mme. Gagneau's voice is one of fine quality. It is limited in the matter of high tones and in both volume and texture in low ones. Her interpretative ability also, is somewhat limited and her breath support not above reproach nor is her pronunciation in various tongues all that could be desired. She sings, however, with dignified intention and without mannerisms or tricks and such faults as she has are those which experience and careful study should speedily eliminate. J. A. H.

Concerts Internationaux, Feb. 18

Two artists were heard at the concert given at the Hotel Ambassador on the morning of Feb. 18, in the series of Concerts Internationaux de la Libre Esthétique. They were Ruth Deyo, pianist, and Eva Gauthier, soprano, who had Leroy Sheld as her accompanist. Miss Deyo is an art aristocratic and introspective. She was more at home in the G Major Toccata of Bach and the Sarabande by Rameau than in the modern numbers by Satie and De Falla. The fine intellectuality of her style provided an excellent foil for the voluptuous voice of Miss Gauthier, who knows how to cast a charm about the most extraordinary assortment of numbers. Her list included the Hebrew "Kaddish" arranged by Ravel, "L'Amour de Moi" by Vaughan-Williams, the dashing "Seguidilla" of De Falla, and a full measure of novelties in Prokofiev's Vocalise No. 4, Winter Watts' "The Nightingale and the Rose," Carpenter's "Les Cheminées Rouges," Sinigaglia's "Triste Soir" and an "Allegory" by Vladimir Dukelski, a young Russian composer whom Miss Gauthier believed to be having his first public hearing on this occasion. She apologized for consulting the score of the Carpenter song, which she had only received a couple of days before. Simply from a listening to her interpretation of it, one could not have known that she had given it less preparation than her

other numbers. The young Americans, among whom Alexander Lang Steinert was represented with "The Waning Moon," held their own in this modernistic medley, with a characteristic leaning toward the sentimental. D. J. T.

Domenico Lombardi, Feb. 18

Domenico Lombardi was heard in a song recital at the Town Hall on Saturday evening. After the "Pagliacci" Prologue, which he gave as an introductory number, he sang the "Di Provenza" from "Traviata"; "Il Balen" from "Trovatore"; "Eri Tu" from "Ballo in Maschera," and songs by Bartlett, Sander-son, Tosti and De Curtis. Mr. Lombardi's voice is rich and of good texture in the low and middle registers, dependable in the matter of intonation, and is employed with ease and confidence. In Tosti's Venetian Barcarolle, given as an encore, the baritone was at his best. His auditors accorded him generous applause. Max Merson proved a capable accompanist. A. S.

Ernest Hutcheson, Feb. 18

Ernest Hutcheson chose an all-Chopin program for his recital at Aeolian Hall on Saturday afternoon, beginning with the Sonata in B Flat Minor and ending with eight of the Etudes, arranged with pointed regard for the juxtaposition of tonalities. For some reason he did not get into the spirit of the music he played until he reached the second part of the program. The Sonata was played as something quite apart from the pianist himself, rather violently in parts, particularly in the first movement, which was over-accentuated, and in the reading of which Mr. Hutcheson is of those who adopt an extreme speed. The Scherzo, on the other hand, he takes at a very moderate tempo. The Funeral March, for its part, lacked steadiness of rhythm and atmosphere.

But whatever may have been the disturbing element during the Sonata, all traces of it disappeared as the second group progressed. Here all the artist's penetrating musical intelligence and familiar command of beauty of tone were given free rein in the "Tuberose" Nocturne, the E Flat Minor Polonaise and the Scherzo in C Sharp Minor.

It was in the group of Etudes, however, that Mr. Hutcheson reached his greatest heights of achievement. In these he not only created a profound impression by the technical facility at his com-

mand that enabled him to play the most difficult of them with the utmost apparent nonchalance, but he made of each one a superbly finished art work of beautifully tinted tonal values. While all of them seemed under his hands as illustrations of the highest pianistic art, especially noteworthy was his playing of G Sharp Minor Etude of Op. 25, with its trills in double thirds and opalescent chains of chromatic thirds, and the "Winter Wind" Etude, which was given with a tempestuous brilliancy that in no way impaired the accuracy of the fleet fingers. H. J.

Mirovitch-Press, Feb. 18

Joseph Press and Alfred Mirovitch were heard at the Town Hall on Saturday afternoon in compositions for cello and piano. Beethoven's variations on the air "Bei Mannern welche Liebe fuehlen" from "The Magic Flute" served as the connecting link between Mendelssohn's Sonata in D and that of Grieg in A Minor.

The Grieg work was by all odds the most interesting number of the day, both by reason of its intrinsic merit (musically it stands head and shoulders over the other two numbers played) and the manner of its performance. Its manifold beauties were artistically revealed by the players, whose work throughout the program was distinguished by ensemble playing of the first order and a keen sense of appreciation of musical values.

Mr. Mirovitch's excellent qualities as a pianist, and the warm, vibrant tone of the cello, which found its best medium of expression in the slow movements of the Mendelssohn and Grieg sonatas, were acclaimed by an audience of fair size. H. H.

Rubinstein Club, Feb. 18

The fourth afternoon musicale of the Rubinstein Club. Mrs. William Rogers Chapman, president, was a gala occasion. Emma Calvé appeared in recital in the ballroom of the Waldorf-Astoria, and present as guests of honor were Mme. Carlo Polifeme, president of Le Lyceum, which presented the statue of Jeanne d'Arc in Meridian Park, Washington, D. C., and 150 other club presidents. Mme. Calvé had a more than capacity audience for her program of French and Italian songs and arias, among them excerpts from "Carmen." Romualdo Sanio was her accompanist at the piano. He was resourceful in supporting the prima

donna, who, if with advancing years and embonpoint she has become less agile in dramatic effectiveness, has still much to teach singers of more recent vintage. Her tones have a suave purity to which emotion is still able to give an edge. The echoes of the Carmen which the Metropolitan once knew commanded the tribute of breathless silence, and there were also outbursts of applause. D. J. T.

International Composers' Guild, Feb. 19

The coteries turned out in force for the opening concert of the International Composers' Guild at the Greenwich Village Theater on the evening of Feb. 19, but also present were musicians of dignified standing who heard the program with interest. The character of the audience was indicative of the significance of the new enterprise. The Guild, it appears, does not desire to be a society for the propagation of any faith, but rather a little aristocratic republic of art. Notwithstanding the fact that it disowns "isms," a distinctly modernistic bias was shown in this program. The songs by Casella, Malipiero and Pizzetti—"O toi supreme accomplissement de la vie," Ariette and "I Pastori" and "La Madre al Figlio Lontano," the two last by Pizzetti, all sung by Greta Torpadie, soprano, with Carlos Salezdo at the piano—these, with the Goossens Sonata for violin and piano, were those numbers of the program which might most easily have won their hearing in the conventional concert hall. The Goossens work seemed the most easily intelligible and the most pleasurable to follow, of all that were presented. Its three movements, Allegro con anima, Molto adagio and Con brio, were played with fine artistry by André Polah, who was associated with the composer in performances of the work abroad last summer, and Louis Gruenberg. Like other music of Goossens which has been heard here, it establishes and maintains an intimate mood with the convolutions of its parts; it yields its rarest perfume to an attention not merely devoted but alert.

Emerson Whithorne is known as a composer of vigorous style who yet is not afraid to venture into recesses of emotion and expression. His Three Greek Impressions, Pastorale, "Pan" and Elegy, were played for the first time in New York by the Bachmann Quartet.

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as the opening number. Mr. Gruenberg was soloist in the two series of his own "Polychromes" for piano. He has chosen suggestive titles for these brief compositions, which show a highly skilled craftsmanship but a certain lack of spontaneity, as in the "Rag-time Fragment." They might gain, too, from being played with more sensuous beauty of tone. The composer is inclined, as player, to demand of the piano sonorities which only an orchestra can voice gracefully. Between the two series, Miss Torpadie gave excerpts from the French composer Honegger's "Pâques à New York" ("Easter in New York"). She was accompanied by the Bachman Quartet in this first American performance. The Malipiero Ariette was also an American première, and Mr. Gruenberg's compositions were making their first appearance on any platform. D. J. T.

Cantors' Association, Feb. 19

A "Grand Sacred" concert for the benefit of the Relief Fund of the Jewish Ministers' Cantors' Association of America, was given in Carnegie Hall on Feb. 19. Under the able conductorship of Zavel Zilberts, a chorus of one hundred cantors was heard in Lewandowski's "Hori" and Zilberts' "Acheinu Kol Bais Yisroel." Cantor Josef Rosenblatt sang his own composition, "Uvnucho Yomar," dedicated to the association, with mellowness and grace, assisted by the male chorus. Cantor Herschman sang Schorr's "Od Yiskor Loni," and gave two encores before his auditors allowed him to retire. Mr. Zilberts' "Havdolo," with Cantor Heiman as soloist, was well received. The work is marked by a reflective, almost melancholy note. Paul Greenberg-Bernardi, violinist, played a small group, of which the well known "Tambourin Chinois" by Kreisler, brought an encore. Vladimir Dubinsky, cellist, played capably four numbers, Cui's "Orientale," especially appealing to the audience. A. S.

Erna Rubinstein, Feb. 19

Equally as successful as at her New York debut with the Philharmonic Orchestra, diminutive Erna Rubinstein, the child violinist whom Willem Mengelberg introduced to America, astounded the audience which heard her first recital in Town Hall Sunday evening. The central number of her program was the Bruch G Minor Concerto, which she played with an intuitive appreciation of musical values that was something aside from her remarkable if not flawless technique—technique that would be remarkable in any violinist, whatever her age. Other numbers were the Handel-Hubay Larghetto, Chopin-Wilhelmj E Flat Nocturne, Moszkowski's "Guitarre," Paganini's Variations on the G String and Vieuxtemps' Ballade et Polonaise.

Little Miss Rubinstein's tone sounded much larger than in Carnegie Hall. On the G string it was exceptionally full, with now and then a suggestion of roughness or forcing. That she has temperament—even temper—was evident, particularly to those who were in seats near the front and could overhear remarks to her accompanist, Maurice Eisner. The young violinist's strings troubled her, and so did her chin-rest, which—so the story goes—was repaired with a borrowed hair pin after it had slipped from place.

Miss Rubinstein's talent unquestionably is an unusual one, if yet to be brought to its fullest measure of emotional expressiveness. O. T.

Warren Ballad Concert, Feb. 19

The second of a series of "ballad concerts" arranged by Frederic Warren attracted a goodly audience to the Selwyn Theater on Sunday evening. The program enlisted the services of Ruano Bogislav, mezzo-soprano; Pauline Bonelli, soprano; Richard Bonelli, baritone, and George Raudenbush, violinist. Meta Schumann and Walter Golde were the accompanists.

Mr. and Mrs. Bonelli, in duets and solo numbers, furnished the largest measure of the evening's enjoyment. The baritone has a voice of excellent quality, well produced, and his enunciation is impeccable. His interpretation of such things

as Tom Dobson's setting of Masfield's unique "Cargoes" and Damrosch's "Danny Deever" were highly effective. Mr. Bonelli, however, uses his voice with such prodigality of tone that he is prone to overlook at times the more subtle touches that would make his singing even more enjoyable were he to employ them. Mrs. Bonelli's flexible voice lent charm to songs by Strauss, Rimsky-Korsakoff and Ruth Payne Burgess. Eckert's "Swiss Echo Song" was a thoroughly delightful bit of singing.

Ruano Bogislav sang several folk-songs and miscellaneous numbers, and George Raudenbush played compositions by Brahms, Spiering, Grasse and Kreisler arrangements of a minuet by Porpora and a Prelude by Bach. H. H.

Hempel-Ruffo, Feb. 19

Frieda Hempel and Titta Ruffo were greeted by a large audience at their joint recital at the Hippodrome on Sunday evening, when a contingent from the Chicago Opera Association, including Rosa Raisa and Giacomo Rimini, applauded them from one stage box, while Joseph Schwarz and his bride attracted many eyes to the neighboring box.

Mme. Hempel aroused her audience to a high pitch of enthusiasm by her singing of Mozart-Adam's Air and Variations, Benedict's "Carnival of Venice," both with flute obbligato judiciously played by Louis Fritze, and Ardit's "Il Bacio," all of which provided congenial material for her facility in the delivery of florid passages and her sparkling style. The more musical found more solid food in Schubert's "Ave Maria" and "Hark, Hark the Lark," the latter being sung in excellent English, and Strauss' Serenade. Mme. Hempel was apparently in high spirits and sang with much brilliancy throughout, albeit her voice frequently betrayed signs of fatigue.

Mr. Ruffo's first number was the "Drinking Song" from Thomas' "Hamlet," which he did not sing with quite his usual gusto, but subsequently he offered a lavish outpouring of his voice in the "Toreador Song" from "Carmen," which evoked tumultuous demonstrations of enthusiasm. His extraordinary breath control and the richness of some of his higher tones when he sang full voice were of exhilarating effect, while on the other hand, his mezzo-voice lacked carrying quality and his phrasing was by no means finely polished.

The two singers, who had had to supplement each of their program numbers with three or four "encores," joined at the end in "La ci darem" from "Don Giovanni," which they were forced to repeat. Mme. Hempel was ably accompanied by Coenraad V. Bos, while Charles Gilbert Spross provided equally valuable assistance for Mr. Ruffo. H. J.

Schnitzer-Schmuller, Feb. 19

A Ballade for violin by Kryjanowsky was played for the first time in America by Alexander Schmuller when he and Germaine Schnitzer, pianist, gave a concert at the Town Hall on Sunday afternoon. The Kryjanowsky work was not one to arouse a large measure of enthusiasm. For the greater part in elegiac mood, it is written along lines of modern musical expression. Its chief fault lies in its prolixity. There are some fine cantilene passages, but the composer might do well to shorten it to half its present length. In spite of its shortcomings, it was gold compared to the dross of the Reger Sonata in A for violin alone, which, for some unaccountable reason, Mr. Schmuller saw fit to include in his program. Manifestly smelling of midnight oil, it is music which a player of greater capacity than Mr. Schmuller could scarcely make interesting. The violinist's numbers included further a sonata by Senallie, Ysaye's arrangement of Saint-Saëns' "Etude en forme de Valse," and a Paganini Caprice. Mr. Schmuller exhibited dextrous technique, but his tone lacked warmth and was decidedly "edgy."

Miss Schnitzer gave a scintillating performance of the Liszt Tarantelle and a Barcarolle by Rachmaninoff, playing the bravura passages with fire and assurance. Brilliancy is her forte and she excels in this style of music. In her playing of the Schumann Carnival the romantic spirit seemed lacking to a certain extent, but she dashed off the final section with aplomb. A prelude by Mendelssohn and his "Variations Serieuses" completed the printed program, to which both Miss Schnitzer and Mr. Schmuller added several extra numbers. Marcel Van Gool was a sympathetic accompanist. H. H.

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begun over again. As a result, the orchestra played wretchedly, though the incident probably had nothing to do with the excess of volume which all but smothered Mme. Easton's beautiful treatment of the vocal part. It is said that there were differences of opinion between the conductor and one or more of his musicians over this phrase at rehearsals, and that the halt forced by Mr. Coates at the concert was a disciplinary act caused by a player's persistence in turning the phrase his own way. Whatever the reason, the bobble was the more regrettable and disconcerting because the conductor had waved the orchestra to its feet after the preceding number to share with him the very hearty applause.

The Bach-Elgar C Minor Fugue was the novelty of the program. The program notes retold a story to the effect that Richard Strauss and Elgar, after an argument over details of orchestration, agreed to transcribe each a Bach fugue for orchestra. What became of Strauss' part of the bargain is not related, but Mr. Coates, conducting the London Symphony, gave the Elgar transcription its first performance as recently as last November. Scored for the full modern orchestra, it sounded noisy and distorted in Aeolian Hall. Various glissando effects, and tambourine, triangle, piccolo and drum garnishments came to the ears as un-Bachian, granting that, in his day and his way, Bach himself was a colorist. The Liadoff bibelot was delightfully played. The Beethoven symphony had the robustness and the individuality of tempi that characterized Mr. Coates' earlier expositions of it. O. T.

Mme. Tas with Philharmonic

The New York Philharmonic, Willem Mengelberg, conductor. Helen Teschner Tas, violinist, soloist. Carnegie Hall, Feb. 19, afternoon. The program:

Overture, "Der Freischütz".....Weber
Choreographic Poem "La Valse".....Ravel
Concerto in A Major.....Mozart
Helen Teschner Tas.
Tone Poem, "Don Juan," Op. 20.....Strauss

Mr. Mengelberg repeated the new Ravel affair in three-quarter time on Sunday afternoon, having introduced it at his concert of Feb. 9. As an unusually brilliant orchestral essay it is enjoyable; as a waltz it cannot compare with any of the Strausses, including the big waltz of the living Strauss in his "Rosenkavalier."

Mme. Tas made an excellent impression in her delivery of the eternally fresh Mozart Concerto, which we hear so infrequently. Only soloists who are interested in music are willing to perform it; and so it remains unheard for years while we listen to all the noisier pieces for violin and orchestra, most of them intrinsically of less worth and beauty. Mme. Tas has the style, the grace and the poetry to play Mozart and she knows how to sing a classic line. In the Adagio she did her best playing, playing that was so musical, so finely conceived as to win her an ovation. At the end of the concerto she had numerous recalls. Mr. Mengelberg stood on his podium and applauded her ardently.

The Weber and Strauss pieces were played in the conductor's familiar manner. "Don Juan" suffered from too much climax. When all is said and done, Richard Strauss' reading of "Don Juan" at his first orchestral concert this season revealed where the light and shade of this work are. A. W. K.

Coates Conducts Young People's Concert

The New York Symphony, Albert Coates, conductor; Florence Easton, soprano, soloist; Carnegie Hall, Feb. 18, afternoon. The program:

"Ma Mere l'Oye" Suite.....Debussy
Aria, "O Hall of Song" from "Tannhäuser".....Wagner
Miss Easton.
"Siegfried Idyl".....Wagner
"Kikimora".....Liadoff
Aria, "Ocean, Thou Mighty Monster" from "Oberon".....Weber
Miss Easton.
Scherzo, "L'Apprenti Sorcier".....Dukas

A program of relatively modern compositions was given at the latest Saturday afternoon concert in the New York Symphony's Series for Young People. Albert Coates, as guest-conductor, contributed energetic and well-contrasted readings of the Debussy "Mother Goose" scenes; the well-worn "Siegfried Idyl"

and the turbulent "Sorcerer's Apprentice" of Dukas. The Liadoff tone-picture was presented in an impressive manner, and there were moments of dreaming beauty in the "Idyl." The concert ably fulfilled its function.

Miss Easton again demonstrated her ability. The artist's higher tones were often of full and lovely quality, if her phrasing on several occasions suffered from a rather hurried tempo. Applause was insistent. R. M. K.

Prizes Offered for Compositions by New England Conservatory Students

BOSTON, Feb. 20.—Through the generosity of H. Wendell Endicott of the board of trustees of the New England Conservatory. The following prizes are offered to be competed for by students of the conservatory during the present school year:

Class I.—Composition for orchestra, not to occupy more than five minutes in performance, \$150.

Class II.—Composition in the form of a movement for a string quartet, \$100.

Class III.—Unaccompanied chorus, or short composition for chorus with accompaniment, \$100.

Class IV.—Composition for piano, or for another instrument with piano accompaniment, \$50.

Class V.—Set of three songs, \$50.

A circular describing the conditions of the competition is issued from the office of the general manager, Ralph L. Flanders.

Sir Paul Dukas Speaks on Russian Music

A talk on "Russian Art and Music Since the Revolution" was given by Sir Paul Dukas before a gathering at the Seymour School for Musical Re-education on Feb. 14. Sir Paul, who is a speaker of great charm and the possessor of a keen, dry humor and a gift of vivid imagery, was for some time associated with Albert Coates in the direction of the Maryinsky Theater in Petrograd. A musical program was given by Marshall Bartholomew, baritone, who spent some time in Russia during his *Lehriahren* and there made the acquaintance of Sir Paul, Mr. Coates and other musical personages.

Marguerite Fontrese Sings for Club

Among the soloists for the New York City Mothers' Club at the Hotel Pennsylvania on Feb. 17, was Marguerite Fontrese, contralto, who impressed her audience favorably in the aria from Saint-Saëns' "Samson et Dalila," "Amour, viens aider," and a group of songs by Beatrice MacGowan Scott, Cecil Forsyth and LaForge. She also gave a couple of extras. Others on this program were Rosa Low, soprano; Helen Nestor, dancer; Zoe Pearl Park, mezzo-soprano; Thelma Kramer, pianist, and Ina Grange, accompanist. Miss Fontrese has been engaged for an appearance with the National Opera Company on March 17.

Henry Steigner Gives Lecture-Recital of "Candida"

Henry Steigner, teacher of diction and dramatic reader, was heard in a lecture-recital of "Candida" recently at his New York studio. Mr. Steigner gave to the work an interesting reading, acting each of the characters with unusual understanding. An enthusiastic audience applauded. F. R. G.

Hans Merx Gives Schubert Program at Hunter College

In the music room of Hunter College, Hans Merx, baritone, was presented in an all-Schubert program on the night of Feb. 16, by the Alumnkreis of the college. With Edward Bechlin at the piano the baritone sang the "Journey to Hades" and "Winterreise" cycle, which made up a full evening's program, well sung throughout and successful in avoiding the fatigue which so monumental a work is liable to create in an audience. L. B.

Hannelore Ziegler to Dance at Reception

Hannelore Ziegler, a dancer well-known in Central Europe, who arrived in the United States recently, will make her first appearance on February 27, at the Lexington Theatre, New York, when she will head the program of a special performance to be given in honor of the officers and crew of the Seydlitz, the first steamer of the North German Lloyd Lines to arrive in New York since August, 1914.

COLORADO SPRINGS BUSY

Music Is Extending in the Schools, and Big Festival Is Planned

COLORADO SPRINGS, COL., Feb. 18.—The outlook for music in this part of the United States is bright. Plans are well under way for the third annual county festival, and music in the High School is extending so rapidly that several hundred children who applied for chorus work for the second semester could not find room in the classes. This will soon be remedied by the extension of the system.

Last year ten grade orchestras were organized and several more have been added this year. There is a general desire among the grade children for the learning of some instrument. Credit systems are under consideration by the school board, and it will not be long until music will take its place in the curriculum with all accredited subjects.

The festival is to be given in the latter end of April. Every child in El Paso schools will sing, and the general choruses will number about 3000.

The excellent orchestra, which furnishes a series of ten concerts each winter, is now in its tenth season, and is a great asset in the musical education of the town.

An interesting program was given by the Glee Club of Colorado College at its annual concert recently. Before the concert the boys toured the southern part of the State, and have since visited the northern section.

The Girls' Glee Club of the college not long since presented an attractive Indian operetta.

D. T. BROWN.

Laramie Hears University Choir in "Messiah"

LARAMIE, WYO., Feb. 20.—The University Chorus and Orchestra shared the success of a recent performance of "The Messiah" with the following soloists: Margery Mitchell, soprano; Mrs. Josiah Preston Markley and Mrs. George Edwin Knapp, contraltos; George Edwin Knapp, tenor, and Herbert Gould, bass. Mr. Knapp was conductor; Mr. Roger C. Frisbie, assistant conductor, and Mabel Babington, pianist.

Californians to Hear Myra Hess

Myra Hess has left New York for California, to play with the San Francisco Symphony and to play for many clubs. On her way back to New York the pianist is to give a recital before the Woman's Club of Winnipeg and will play with the Symphony in Minneapolis. Before sailing back to London, she will give another New York recital. She will return to America next season for another concert tour under the exclusive management of Annie Friedberg.

Pavlowa Forces Appear in Dallas

DALLAS, TEX., Feb. 18.—Anna Pavlowa and her Ballet Russe, including Hilda Butsova, M. Novikoff and M. Pianowski, with an orchestra, conducted by Theodore Stier, appeared in Fair Park Coliseum, Feb. 7, under the local management of Harriet Bacon MacDonald and Mrs. Wesley P. Mason. It is estimated that more than 2500 persons enjoyed the program.

C. E. B.

Boulder Choir Sings "Messiah"

BOULDER, COL., Feb. 18.—The Boulder Choral Society of 200 voices recently sang "The Messiah" with great success under the baton of Dr. Frank Wilbur Chace. An orchestra of fifty, including fourteen players from Denver, assisted in the performance. The solos were excellently sung by Mrs. Waldo E. Brockway and Bernice Smercheck, sopranos; Mrs. Adam Weber, contralto; Robert H. Edwards, tenor of Denver, and Herbert Gould of Chicago, bass. Carmel Latorra, pianist, assisted as accompanist. The concert aroused great interest, and the *News-Herald* devoted more than five columns to reviews of the event.

Casals Plays in Ottawa

OTTAWA, CAN., Feb. 18.—Through the initiative of the Ladies' Morning Music Club, Pablo Casals, cellist, was heard in Ottawa for the first time on Feb. 10, and played artistically. Edouard Gendron was an excellent accompanist.

A. TREMBLAY.

KILGORE, TEX.—The Glee Club of the College of Marshall gave the first two concerts of its spring tour in Kilgore in the First Baptist Church and was assisted in these programs by Hortense Motley, Alma Milstead, Ellen Vaughn, Ben Alley, Alfred H. Strick and Mr. Smith.

SYMPHONY PROGRAM IN SAN FRANCISCO

Fund Proposed to Carry on Orchestra — Visiting Artists Heard

By Marie Hicks Healy

SAN FRANCISCO, Feb. 18.—Following an annual custom the Board of Governors of the San Francisco Musical Association, which sponsors the San Francisco Symphony, tendered a concert on Feb. 9 to the members and the Women's Auxiliary of the Association at the Palace Hotel, where Alfred Hertz, the conductor of the orchestra gave what the program termed "an evening of light music."

With each program was a card addressed to members and guests by John D. McKee, president of the Board of Governors of the Musical Association, in which appeal was made for funds with which to carry on next season, and announcement made of a proposed benefit concert for the purpose of founding a fund with which to continue the existence of the orchestra.

Two movements from a Pastoral composed by Gustav Lange for oboe, oboe d'amore, English horn, and oboe baritone, were a new feature of the program. The instrumentalists were C. Addimando, A. Dupuis, V. Schipilliti and Jean Shanis. Mr. Hertz announced that it was quite by accident that the discovery was made of the combination of instruments enumerated here. The audience was divided in opinion as to the musical results, a few being inclined to smile.

Four Russian folk-songs by Liadoff proved delightful. The program also comprised Arensky's Variations on a Theme by Tchaikovsky, excerpts from "Carmen," part of Glazounoff's "Ruses d'Amour" Ballet, and the Suppe's "Poet and Peasant" Overture, Offenbach's "Orphée aux Enfers" Overture, and other music by Johann and Joseph Strauss. After the program, there was a reception, when Mr. and Mrs. Hertz received the felicitations of enthusiastic music-lovers. Others assisting in the receiving line were John D. McKee, president of the Board of Governors of the Musical Association, and Mrs. Max C. Sloss, chairman of the Women's Auxiliary.

May Mukle, cellist, was guest artist in an admirable recital with the Chamber Music Society of San Francisco on Feb. 7. The program began with Boccherini's Quintet in C, but the principal feature was the Dvorak Quartet in F. In the concluding number, "Verklärte Nacht" sextet by Arnold Schönberg, a second guest artist, Lajos Fenster, played the viola part.

Reinold Werrenrath, baritone, sang at the Century Theater, on Feb. 12. He gave four groups of songs and was generous with encores. The first group consisted of German lieder, which he sang with exquisite phrasing and tender sentiment. The composers represented were Schubert, Schumann, Joseph Marx and Hugo Wolf. The second group comprised French and Italian songs, and the third consisted of three of Massenet's "Salt-Water Ballads," the music for which was written by Frederick Keel. The closing numbers were old-time concert favorites, including "Duna." Harty Spier was excellent as accompanist.

VISITORS FEATURED IN SEATTLE WEEK

Alma Gluck and Zimbalist Appear—New Choral Club Makes Bow

By D. S. Craig

SEATTLE, WASH., Feb. 18.—The second concert of the Women's League series at the University of Washington on Feb. 8, was given by Alma Gluck, soprano, and Efrem Zimbalist, violinist. The same enthusiasm with which these artists were received in other Pacific Coast cities marked their Seattle engagement. There was a capacity house. Mme. Gluck is a gracious singer, Mr. Zimbalist a violinist of the first rank. The accompanists, Eleanor Scheib and Harry Kaufman, supported the soloists admirably.

The first program of the Nordica Choral Club of Seattle was given Feb. 3, under the direction of Helen Crowe-Snelling, the conductor-accompanist. The chorus of young women gave a good account of itself. The following soloists assisted: Ruth Watling, Harriette Vorce, Myrtle Randall, Elsa Leonhardt, Fern Naugle, Dorothy Percival. A ladies' quartet, composed of Selma Green, Mildred Hoy, Elsie Kalushe, and Myrtle Randall also participated.

Anna Grant Dall, member of the Cornish School faculty, presented a number of her piano students in recital at the school auditorium on Feb. 11.

Edna Swanson Ver Haar, contralto, gave a program at the Swedish Tabernacle on Feb. 10, assisted by Blanche Isaacson, organist, and Arville Belstad, pianist and accompanist. Mme. Ver Haar displayed a good voice and sang in a musicianly manner.

One of the most ambitious musical undertakings ever attempted in Seattle will be the presentation of Mendelssohn's "Elijah" under the auspices of the Knights Templar, later in the season. It is the plan of this Masonic order to use one thousand people in the chorus, and give the work with dramatic action. The musical direction is in the hands of Claude Madden, and Arville Belstad is the official accompanist. Montgomery Lynch will direct the pageantry.

Sydney Laurence Dixon, tenor, and Arville Belstad, pianist, were heard in concert at Enumclaw, under the auspices of the high school on Feb. 8. Both soloists were well received.

The regular monthly concert of the Ladies Musical Club was given on Feb. 13 by Mrs. Adam Beeler, Mrs. E. C. Ruge, Alfred Green, H. Franklin Meeker, and Claude Madden. The accompanists were Daisy Wood Hildreth, Anna Grand Dall, Mrs. Henry C. Hibbard, and Mrs. Charles K. Philipps.

The Apollo Club, under the direction of Adam Jardine, gave a concert on Feb. 6 for the Maple Leaf Post of the American Legion, at Roosevelt Hall. Solo numbers were given by Master Charles Buckmiller, D. W. Andrews, H. F. Sandborg, C. Elmer Peak and H. Sanderson. Frances Andrew was the accompanist.

The musicale at the Women's University Club on Feb. 10 proved a delightful occasion, the program being given by Mrs. Philip Macbride, Ruth Pepper Rengstorff, Margaret Search, and Helen Ferryman. The accompanists were Leone Langdon, Elma Dick, and Harry Burdick.

SINGER DISCONCERTED BY RUSTLING OF PROGRAMS

Reinold Werrenrath Protests at Recital in San Jose—Stanford Glee Club to Tour

PALO ALTO, CAL., Feb. 18.—The tenth season of the Peninsula Musical Association was closed on Feb. 9 with a recital at Stanford University by Reinold Werrenrath. So intent were the audience upon reading the text of the songs that in the middle of a song the pages of over a thousand programs were turned with a rustle suggesting a cloudburst on a tin roof! Mr. Werrenrath said nothing at the time, but when the audience was clamoring for repetition of "Duna," the artist took the opportunity to explain that he had a habit of never repeating a song, and then apologized for the arrangement of the printed program, stating that it was very disconcerting for a singer to hear the rustle of so many programs while he sang. His protest was applauded.

Mr. Werrenrath sang artistically numbers ranging from compositions of the seventeenth century to the present day, and represented many nationalities. Massenet's "Vision Fugitive" was especially well sung, and the Three Salt-Water Ballads by Frederick Keel were delightfully refreshing novelties to the local audience. Harry Spier was the accompanist and assisting soloist.

The Stanford Glee Club is preparing for its annual spring tour of the State. Warren Allen is the conductor.

MARJORY M. FISHER.

SAN DIEGO, CAL.—The San Diego Teachers' Association has installed the following officers: Mrs. Etta Snyder, president; Grace Bowers, vice-president; Mrs. Bertha Allen, recording secretary; Mrs. L. J. Bangert, secretary; Albert Conant, treasurer; Mrs. L. L. Rowan, Mrs. H. Farnham, and Nell Cave, trustees.

GABRILOWITSCH IN DENVER

Record Audience Hears Pianist's Recital — Vasa Prihoda Gives Program

DENVER, COL.—Ossip Gabrilowitsch gave a recital in the Oberfelder Artist Course, Feb. 13, and was received by the largest audience ever gathered in this city for a piano recital. In a purely classical program he indicated his fine interpretative powers.

Vasa Prihoda, violinist, appeared on the Slack Artist Course, on Feb. 10. This was his first appearance here and he established himself in the favor of the public.

J. C. W.

San Jose Greets Althouse and Gruen

SAN JOSE, CAL., Feb. 18.—Paul Althouse and Rudolph Gruen appeared at the State Teachers' College on Feb. 10, this being the fourth concert in the Colbert Series. These artists appeared on the same course last year, and this engagement but served to increase the admiration entertained for them by local audiences. Mr. Althouse sang an interesting program artistically, and with particularly clear articulation. His interpretation of Rodolfo's aria in "Bohème" was exquisite. Mr. Althouse excelled in dramatic songs, many of which were included in his program. Mr. Gruen played piano solos and accompaniments admirably. His song "The Phantom Ships" proved a work of great beauty.

MARJORY M. FISHER.

Baylor College Plans St. Louis Symphony Concert in Student Course

BELTON, TEX., Feb. 18.—A series of concerts for the students of Baylor College for Women here, sponsored by T. S. Lovette, dean of the department of music, will be initiated with an appearance of the St. Louis Symphony, conducted by Rudolph Ganz, on March 29. The orchestra will also fulfill an engagement in the city under the auspices of the Belton Music Club, which with other organizations is co-operating with the college authorities in their project.

San Francisco Chamber Music Society Heard in Alameda, Cal.

ALAMEDA, CAL., Feb. 18.—The San Francisco Chamber Music Society was recently heard in concert under the auspices of the History Section of the Adelpian Club. For the concert, the second of a series of three by the same organization, the assisting soloist was Marie Partridge Price, soprano, who sang effectively an aria from "Tosca" and a group of songs, accompanied by Mrs. John Alexander. The chamber organization gave the Haydn Quartet in D Minor, Op. 76, No. 2; a Dvorak Quartet in F, and numbers for flute and strings by Gluck and Foote. The organization comprises Elias Hecht, Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner.

A. F. SEE.

Plan to Make Des Moines Pageant Chorus and Orchestra Permanent

DES MOINES, IOWA, Feb. 18.—A permanent chorus of 500 voices and orchestra of fifty players are being organized for a large pageant planned by the local Red Cross officers for presentation from March 7 to 11, in connection with the Central Division convention of the Red Cross. There will be 2500 persons in the scenes of the pageant, in addition to the chorus and orchestra. Dean Holmes Cowper of Drake University Conservatory of Music, in charge of conducting the chorus, has expressed an ambition that the organization be made permanent. "Iowa musicians should be permanently organized for State and city events where large choruses and orchestras are needed," Dean Cowper said. The orchestra is being recruited from theaters of the city and colleges in all parts of the State by Carl Schleur of the faculty of Drake University. Both chorus and orchestra play important parts in the pageant production. One episode of the pageant is a battle scene enacted by a full battalion of the Iowa National Guard, during which the orchestra plays the Tchaikovsky Overture "1812." Among the choral numbers used as dramatic interludes in the pageant will be "The Deed Divine" from Sullivan's "Golden Legend"; De Koven's "Recessional"; Verdi's "Dies Irae," and "Help, Lord" and "Lord, Bow Thine Ear" from "Elijah." Dances will be arranged to numbers by Mendelssohn, Borodine and Gounod.

TORONTO TO ORGANIZE FESTIVAL CHORAL BODY

New String Quartet of Students—
Recitals by Rachmaninoff and
Local Artists

TORONTO, CAN., Feb. 18.—A new development in choral work in Toronto will probably result from the organization of the Festival Choir of Toronto, now contemplated. Plans for the organization are now taking shape, one plan being to compete at the American Musical Festival in Buffalo next fall. Though no formal organization work has been concluded, a number of musicians have signified their willingness to join. D. S. Linden has been tentatively nominated for the position of conductor.

Ferdinand Fillion of the Toronto Conservatory has organized a string quartet of students that will shortly make its first public appearance.

Sergei Rachmaninoff was heard in recital at Massey Hall on Feb. 8. A large audience acclaimed the artist, and on account of encores the program was a very extended one. Three of the artist's own compositions, "Étude Tableau," "Daisies" and the Prelude in B Flat, were given.

The Victoria College Glee and Choral Club, conducted by Ernest R. Bowles, gave a pleasing concert at Convocation Hall on Feb. 8, showing evidence of excellent training. The male and female choruses and the male quartet sang in excellent style. The assisting artist was Henri Czaplinski, violinist, who played effectively. Eva Galloway Farmer proved an admirable accompanist. The combined chorus of this organization has 108 voices.

J. Campbell-McInnes was heard at Jenkins Galleries on Feb. 7, in the fifth of his series of "Tuesday Nine o'Clocks." The recital was devoted to compositions of Brahms and Schumann, illustrative of the romantic period. Mr. Campbell-McInnes effectively interpreted the works of each.

Jenny Taggart, soprano, who has recently joined the faculty of the Canadian Academy of Music, gave an interesting recital on Feb. 6.

Pearl Burford, pianist, is leaving for New York, where she will study with Ernest Hucheson. She has been a pupil of Ernest Seitz.

W. J. BRYANS.

Engage Levitzki for Dayton Course

The announcement of the arrival of Mischa Levitzki and the assurance that he will be available for America throughout next season resulted in the booking of several engagements for him within a week. Among these engagements are recitals in Denver, Oklahoma City and Dayton, Ohio. In Dayton he will appear in the Civic Music League Course.

Ask Schumann Heink to Sing at Lincoln Birthday Dinner in Idaho

A telegram was received by Ernestine Schumann Heink recently from W. Davis, governor of Idaho, asking her to sing "America" or "The Star-Spangled Banner" at a Lincoln's Birthday banquet at Boise, on Feb. 12. Mme. Schumann Heink who was scheduled to give a recital at Boise that evening, promptly replied, agreeing to comply with the request. The Governor in the course of his telegram, stated: "The invitation is promoted and made possible by the occasion, and the love and respect in which we hold you."

Tuckerman Introduces Turner-Maley Song

As soloist in a musical program sponsored by the Chaminade Society of Hackensack, N. J., on Feb. 15, Earle Tuckerman, baritone, presented a total of sixteen songs. Among his extras were Florence Turner-Maley's "A Little Town Nearby," which had its premiere on this occasion. Mr. Tuckerman was accompanied by Ruth Emerson. The other artist was Margaret Sittig, violinist, who had Frederick V. Sittig at the piano. Another club which heard Mr. Tuckerman recently is the Beethoven Society. At the concert at the Plaza on the afternoon of Feb. 11, he was applauded in numbers by Haydn, O'Hare and Grosvenor in his solo group and joined with Beatrice Bloom, soprano; Alice Louise Mertens, contralto, and Joseph Mathieu, tenor, in ensembles.

ELENA GERHARDT SINGS WITH INDIANAPOLIS CLUB

Florence Macbeth and George Roberts
Appear in Last of Teachers'
Federation Series

INDIANAPOLIS, Feb. 18.—Elena Gerhardt, soprano, in a program at the Academy of Music on Feb. 13, again revealed exceptional art. The program of *lieder* included works of Schumann, Schubert, Brahms and Strauss. Maurice Eisner gave excellent support at the piano. The Männerchor, under whose auspices the artist sang, was allotted three places on the program, and was conducted by Karl Reckzeh of Chicago.

Florence Macbeth, soprano, and George Roberts, pianist, were the assisting artists at the third and last concert of the Indianapolis School Teachers' Federation, on Feb. 10 at Caleb Mills Hall. Miss Macbeth's singing had a charm that held her hearers' interest from beginning to end of a program including an aria from "Mignon," and groups of Old English, Russian, Norwegian and French songs. Mr. Roberts was very pleasing as piano soloist, as well as accompanist.

The guest artist at the Matinée Musicale on Wednesday afternoon, Feb. 8, at the Masonic Temple, was Ernst Hesser, the new supervisor of music in the public schools. Members of the club who appeared were Lucille Roark, Roth Murphy, Yuba Wilhite and Mrs. Frank Edenharter.

PAULINE SCHELLSCHMIDT.

Miss Friedberg Books New Vocal Quartet

Goldina de Wolf Lewis, soprano; Neira Riegger, contralto; Charles Hatcher, tenor, and Lionel Storr, bass-baritone, will appear in quartet and solo numbers at a concert in Jersey City, N. J., on March 13. This will be the first joint appearance in public of this quartet. Several dates are pending for the spring. The quartet is under the management of Annie Friedberg.

Telmanyi Plans Return for Next Season

Emil Telmanyi, Hungarian violinist, who made a successful first American concert tour this season, will return to America next November for a longer period. He will be heard in the East again after his arrival and will make a Coast-to-Coast tour in December. His tour which is now being booked will be again under the exclusive management of Annie Friedberg.

The Kotlarskys to Play Together

Sergei and Max Kotlarsky, Russian violinist and pianist, will give a joint recital at Aeolian Hall on the evening of March 16. Both artists have appeared in individual recitals but this will be the first joint appearance of the brothers.

Gerhardt to Sing in London

Elena Gerhardt, soprano, whose recitals have been features of the concert season in New York and elsewhere, finishes her present American tour by singing with the Detroit Symphony, Ossip Gabrilowitsch, conductor on February 23 and 24. She will make a final New York appearance in Town Hall on the evening of February 26 and will sail for Europe early in March. She will give two recitals in Queen's Hall, London, on March 21 and 30 and will also be heard in the English provinces before proceeding to her home in Leipzig.

Lucchese to Concertize Next Season

Josephine Lucchese, coloratura soprano of the San Carlo Opera Company, will devote next season to concert appearances exclusively. She will make a tour of Texas, her native State, in November, and is already booked for recitals in San Antonio, Fort Worth and Denton.

Brookline Choral Society in Annual Concert in Boston

BOSTON, Feb. 18.—The Brookline Choral Society, Ernest Mitchell, conductor, gave its annual concert in the Town Hall, Sunday, afternoon, February 12, before a large audience. The ensemble singing reflected great credit upon the conductor. Jesus Sanroma was the pianist, assisted by members of the Boston Symphony and

Carlos E. Pinfield, concert master. In Sterndale Bennett's cantata, "The May Queen," the chorus was ably assisted by Doris Emerson, soprano; Claudia Rhea Fournier, contralto; George Boynton, tenor, and G. Roberts Lunger, bass. The concert closed with Hadley's "Song of the Marching Men." The society was organized under Brookline's music committee, composed of Mrs. Ernest B. Dane, Mabel Daniels, Mrs. Frederick S. Meade, Arthur Foote and William Ellery.

W. J. P.

Sophie Braslau in Salina, Kan.

SALINA, KAN., Feb. 18.—Sophie Braslau, contralto, gave a recital on Feb. 10 before a large and cordial audience at the Grand Theater. The sonority, warmth and individuality of her vocal gifts deeply impressed the audience. Miss Braslau was forced to respond to many encores. Ethel Cave-Cole gave excellent support at the piano. The Braslau concert was the second number of the Fritschy concert series of which Wilma Fritschy, daughter of W. A. Fritschy of Kansas City, is the local manager.

V. B. S.

Boston People's Choral Union Elects Officers and Directors

BOSTON, Feb. 18.—Henry Lowell Mason was re-elected president of the People's Choral Union of this city at the annual meeting held on February 15 in the Rogers Building. Sidney M. Warshawer was elected first vice-president; W. L. Reardon, secretary; R. W. Lincoln, treasurer; J. K. Morrison, assistant treasurer, and F. W. Hobbs, librarian. The following were elected directors for two years: Edward LeClair, J. D. Mitchell, Edward T. Fillebrown, Thomas H. McAnaul, Joseph Cartier, Mrs. J. A. Robertson, Mrs. W. L. Reardon, Anna Grossman, Mrs. Anna Butler and Mrs. J. Dexter MacGill. The organization is this year observing its twenty-fifth anniversary.

W. J. PARKER.

Tillotson Artists Booked Jointly

Marion Armstrong, Scotch-Canadian soprano; Alice Moncrieff, American contralto, and N. Val Peavey, American pianist, have been engaged for a joint recital in Bristol, Conn., in the Bristol Armory in March. All three are artists of the Betty Tillotson Concert Bureau. Miss Armstrong has been re-engaged as soloist at the Brick Church in East Orange, N. J., and has been booked for a spring tour of Nova Scotia. Adolph Schmidt, violinist, another Tillotson artist, is booked for a tour of Connecticut in March and will also tour Nova Scotia in the spring.

Edwin Swain Joins Mayer Quartet

Edwin Swain, bass-baritone, who sang in the premiere performance of "The Apocalypse" in Davenport, Iowa last June, will sing in the Operatic and Oratorio Quartet, a feature of Daniel Mayer's list, for next season. The other members are Vera Curtis, soprano; Alice Moncrieff, contralto, and James Price, tenor.

Songs by Anna Craig Bates Given in St. Louis

ST. LOUIS, Feb. 18.—Compositions by Anna Craig Bates formed the feature of a program given at Vandervoort Hall on Feb. 4 under the auspices of the Morning Etude Club. Enna Gesner Hart, contralto, sang "Sea Fever" and "One"; Mabel Pearce Meisenbach, soprano, gave "Apparitions" and "To My Valentine," and a quartet composed of Miss Meisenbach, Miss Hart, Jacque Landree and Anna H. Roth sang "Light," in which the composer played the accompaniment.

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YORK INAUGURATES MUSIC WEEK PLANS

To Hold Festival in Spring
—Local Quartet Is
Reorganized

By J. L. W. McClellan

YORK, PA., Feb. 18.—Initial plans for the inauguration of a Music Week in this city were made by the board of the Matinée Musical Club at a recent meeting. Although no definite date has been fixed, the programs will be given in the spring and outside artists will be engaged. Urban H. Hershey, supervisor of music at Lebanon Valley College, has consented to act as chairman of a committee which he will name.

One of the present plans is to invite John C. Freund, editor of *MUSICAL AMERICA*, to come to this city and make an address.

At the same meeting the club took up the study of Beethoven's Symphonies, and Mrs. John Wisotzkey spoke. John Mumper, pianist, was the guest of the afternoon, and played several solos. Mrs. Herbert Rehmer and Mrs. George Ruby also gave numbers.

The Orpheus Male Quartet, disorganized several months ago through the loss of its bass, has been reorganized under the new name of the Aeolian Quartet with E. F. Schroeder, bass, formerly of Chicago, as the new member. The other members are Harry Andrews, first tenor; Ralph Carrett, second tenor, and Lloyd Wheeler, baritone. Adam Hanne is accompanist.

An audience estimated at more than 1500 heard the Criterion Quartet of New York when it appeared here recently in the Sunday School Chapel of the First United Brethren Church, under the auspices of the Young Men's Bible Class.

The quartet received an enthusiastic welcome. The ensemble includes John Young, first tenor; Frank Mellor, second tenor; George Reardon, baritone; Donald Chalmers, bass. Betty Schuelein accompanied and gave piano solos.

The combined music clubs of Franklin and Marshall College of Lancaster appeared here before a fair sized audience in the auditorium of the York High School. In an attractive program the organizations, especially the glee clubs, displayed good work and were obliged to respond to encores. York women who acted as patronesses of the concert were: Mrs. Edward F. Heckert, Mrs. George W. Pfaltzgraff, Mrs. Harry Wasbers, Mrs. Edwin Kerschner, Mrs. C. E. Myers, Mrs. Harry E. Young, Mrs. Fred W. Porter, Mrs. Thomas Myers, Mrs. M. B. Graby, Mrs. Horace Brillinger, Mrs. J. Russell Zinn, Mrs. H. O. Hildebrand, Mrs. E. R. Strine, Mrs. F. G. Hoffheins, Mrs. Harry Palmer, Mrs. J. W. Noss, Mrs. H. F. Zarfoss, Mrs. Charles F. Polack, Mrs. Howard G. Sallade, Mrs. William M. Brillhart, Mrs. Jacob C. Rutter, Mrs. D. F. Stauffer, Mrs. George L. Wiest, Mrs. W. H. Railing, Mrs. Samuel H. Strack, Mrs. Chester H. Johnson, Mrs. Clarence S. Rohrbaugh, Mrs. Samuel H. Stein, Mrs. W. W. Bolton, Mrs. Curtis M. Mehring, Mrs. Paul F. Schminke, Mrs. John H. Eck, Mrs. Walter A. Kirkwood, Mrs. E. D. Harner, Mrs. W. E. Shelley, Mrs. Walter R. Ryan, Mrs. H. E. Goodling, Mrs. H. O. Sakemiller, Mrs. Charles H. Noss, Mrs. C. L. Keeney, Mrs. F. A. R. Hoffeditz, Mrs. William S. Noss, Mrs. O. L. March, Mrs. C. T. Kraft, Mrs. F. A. Rupley, Mrs. C. S. Schutte and Mrs. R. P. Sherwood.

Under the leadership of Harold Jackson Bartz, the choir of the First Presbyterian Church gave a performance of "The Messiah." The chorus did excellent work, the attack being precise and the ensemble well balanced. Florence Wolpert, soprano; Blanche Oberdick, contralto; Harvey Messerly, tenor, and Clyde Hughes, bass, were soloists.

tion picture houses and the Cosmos, a vaudeville house; but merely prevented the evening performances at the National and Poli's.

The commissioners of the District of Columbia issuing the order are Cuno Rodolph, George Oyster and Col. Charles Keller. The committee authorized by the commissioners to make the inspection was composed of the following: Major John C. Gotwals, Edward Dunn, Jr., architect; Charles H. Tompkins, builder; Lester G. Wilson, engineer, and Arthur L. Smith, contractor.

AID SCHOOL IN MUSIC

New Bedford Fund Buys Instruments—
Cercle Gounod Concert

NEW BEDFORD, MASS., Feb. 18.—The fund established here to enable public school pupils to purchase musical instruments has proved of great assistance in this direction. Since Jan. 1 instruments to the value of more than \$500 have been obtained by pupils who have borrowed from the fund for this purpose.

New Bedford talent was brought forward at a recent concert held under the auspices of the High School Orchestra to help this fund. Several songs composed by Alden Barrell of this city were among those sung by Jane Stanton Covill, soprano. Mercedes Pitta, pianist, and Ida Taylor, violinist, also appeared.

In the second concert given by Le Cercle Gounod, at the Olympia Theater, Rodolphe Godreau conducting, the soloists were Vera Curtis, soprano, and Ulysses Paquin, bass. The accompaniments were played by Mrs. Godreau and Mrs. George Power. The large audience manifested pronounced enthusiasm.

AGNES HOYE KAVANAUGH.

Miss Patterson Arranges Program

A musical program was arranged for the East Side Branch of the Y. M. C. A. by Elizabeth Kelso Patterson, teacher of singing, on Feb. 18. Besides Miss Patterson's pupils, the Misses Holland, a pianist was heard, in the person of Violet Nedderson.

Harold Bauer at Great Falls, Mont.

GREAT FALLS, MONT., Feb. 17.—Harold Bauer, pianist, appeared in recital at the Grand Opera House on Feb. 6, playing an admirable program with characteristic power and expression. Unfortunately, as too much music was crowded into two weeks, his audience was not as large as it should have been. If managers and artists would avoid crowding too many

recitals in at the one time, the situation might be improved for all concerned. This is particularly true of the small western town, where music is still in its infancy.

Mr. Bauer, who was recalled again and again, included in his program the Bach Partita in B Flat, Chopin's Fantasy in F Minor, Polonaise in E Flat Minor, and Ballade in F; Brahms' C Minor Rhapsody and Capriccio, and numbers by Schumann, Ravel, and Moussorgsky, the last-named composer being represented by his "Tableaux d'une Exposition."

LOUISE V. KELLEY.

CLARA BUTT SINGS TWICE IN EDMONTON

Demand for Seats So Keen that
Two Recitals are Given
on One Day

By Mary H. Alexander

EDMONTON, CAN., Feb. 18.—Since the visit of the "The Beggar's Opera" several weeks ago no musical event has been met with such enthusiasm as the recent recitals of Dame Clara Butt, assisted by her husband, Kennerly Rumford and Daniel Melsa, violinist. The two recitals—one in the afternoon and the other in the evening—were given at the First Presbyterian Church which was filled to capacity by audiences which made it necessary for Will J. Green, the local manager, to arrange two recitals in place of the one originally scheduled for the evening. The arrangements were completed with difficulty, since the concert party was booked for the entire week, with much traveling between each engagement.

Dame Butt's reception was extremely enthusiastic. Mr. Rumford received a welcome only slightly less warm. The finest numbers on the program of the contralto were Beethoven's "In Questa Tomba" and the "Hymn of Creation" and Haydn's "Spirit Song." The approval of the audience was also roused by her singing of "Yonder" by Herbert Oliver; Edward German's arrangement, made especially for Dame Butt, of Kipling's "Have You News of My Boy Jack," Liddle's "Abide with Me" and an exquisite bit of singing in "Annie Laurie." With Mr. Rumford, she sang "The Keys of Heaven."

Mr. Rumford's part in the two programs included Sharp's arrangement of "A Rejected Lover," an old English folksong; Walford Davies' "I love the Jocund Dance;" Ireland's "Sea Fever;" "The Sea Volunteer" by Grace Torrens, the young pianist who furnished excellent accompaniments for the entire party, and Handel's "Where e'er You Walk" and "More Sweet Is Thy Name." As encores he sang "The Vicar of Bray" and Maud Valerie White's "When the Swallows Homeward Fly."

Mr. Melsa's violin solos also came in for enthusiastic applause.

Mr. Green, the local manager, has managed to increase the seating capacity of the First Presbyterian Church and is now ready for his spring season of concerts.

Following a reception, the Butt-Rumford party left in their private car, which carried as well Lionel Powell, the British concert manager, and Mrs. Powell, and Charles G. Strakosch of the International Concert Direction of New York.

COLUMBUS, OHIO.—The Clintonville Music Study Club held its February meeting at the home of Mr. and Mrs. Seiller, when the assisting hostesses were Mrs. Lentz, Mrs. Bowman, and Mrs. Morrey. The subject discussed was "Wales, the Land of Song," capably dealt with by Rev. Mr. Kirker and Robert W. Roberts, director of public school music. Mrs. Thomas E. Humphreys sang a group of songs in Welsh costume. Other musicians participating were Earl Hughes, Dorothy Stevens, Mrs. Paul Miller and Mr. Wishon. All the officers of this club have been unanimously re-elected. At the Saturday Music Club monthly concert at the Deshler, the guest artist was Marian Pratt, harpist. Among the members who appeared in the interesting program were Florence Bayer, Jeannette Trone, Lucille Ruppertsberg, Ellis Hopkins, Elizabeth Burke, Martha Luckhaupt, and Catherine Zettler. The accompanists were Gertrude Schneider, Frances Beall, Marguerite Heer Oman and Louis Schaad.

PIANISTS LEAD IN DETROIT PROGRAMS

Four in the Week, in Recitals
or with Symphony—
Singers in Concert

By Mabel McDonough Furney

DETROIT, Feb. 18.—A number of pianists interested Detroit concert-goers during the week, and prominent among them was Arthur Schnabel, who appeared as soloist with the Detroit Symphony, playing in the D Minor Concerto of Brahms. He made a deep impression by his technique, particularly in the last movement. The program included also, the Mendelssohn Overture, "Calm Sea and Happy Voyage," and the "Symphonie Pathétique" of Tchaikovsky. With a magic hand, Mr. Gabrilowitsch unfolded all of the subtle beauties of the Tchaikovsky work, the orchestra responding brilliantly to his baton.

Beryl Rubinstein was the soloist with the Symphony in its Sunday concert, and appeared in his own Concerto in C Minor. The audience found the concerto somewhat interesting in spots but far from worthy of the composer's ability as a pianist. He has advanced far since his previous appearance here. Sunday's audience felt a keen desire to hear him again in a more desirable work. Victor Kolar conducted a fine performance of the "Nutcracker" Suite, the audience demanding the repetition of the third movement. Enesco's "Rumanian" Rhapsody was also played by request.

The Tuesday Musicales introduced Guy Maier and one of his interesting programs for young people on Feb. 11. Memorial Hall was filled with adults and children, and Mr. Maier's music and talk proved highly entertaining. He played two numbers by Bach, with explanations and comments; Goossens' "Hurdy Gurdy Man" and "Punch and Judy," and a Prelude by Gliere, which was particularly interesting, both because of the finished manner in which he interpreted it and the engaging manner in which he told its story. By way of variety, Mr. Maier permitted his youthful auditors to sing and whistle some Schubert waltzes. The program closed with "The Erl-King" and Mr. Maier added the "Juba Dance" of Nathaniel Dett for an encore-piece.

Sergei Rachmaninoff gave a recital at Orchestra Hall on Feb. 7, choosing numbers by Liszt, Grieg, Chopin and Dohnanyi, and compositions of his own. An interesting feature was a group of his own Tableaux. Mr. Rachmaninoff was recalled many times.

The series of Thés Musicales given by the Detroit Concert Bureau closed on Feb. 14. The program brought forward Walter Greene and Marian Veryl and contained many numbers that were practically new here. The resonant quality of Mr. Greene's voice attracted applause in two French groups, two groups of English songs, and a Negro folk song by Burleigh. Charles Frederic Morse was an excellent accompanist. Miss Veryl's voice, a soprano of attractive quality in its lower register, was heard in an unusual group of modern French songs and numerous others in English. Her aria was chosen from "Bohème," and was received with marked favor. George Beuthaler played her accompaniment.

YORK, PA.—Parts of "Carmen," "Il Trovatore," "Rob Roy," and other operas were sung at the meeting of the Delpuente Club, in Mrs. Flaig's new downtown studio, South Beaver Street. Adam Hamme acted as accompanist and several violin obligatos were played by Carl Hespeneide. In "Carmen," Miss McClionsky sang the title-role; and other principals were Miss Williams, Spurgeon Lieber, and Joseph Tassia. In "Trovatore," the parts were assigned to Myrtle Brown, Miss Keener, Miss Weaver, and Mr. Tassia. Pauline Helfrich sang an aria from "Faust." Others who sang were: Mrs. Eugene Weaver, Mr. Larkin and Helen Neuman.

HANOVER, N. H.—A recital was recently given by Helen G. Gober's pupils. The children whose ages range from eight to fourteen, played violin and piano numbers creditably.

WASHINGTON CLOSES SEVERAL THEATERS

Official Order Disorganizes
Concert Schedules for
Two Houses

By Willard Howe

WASHINGTON, D. C., Feb. 19.—The abrupt closing of seven theaters by the District Commissions as unsafe for public performances has seriously affected the concert situation here, as the National and Poli's theaters are included in the black list. It is at these theaters, and especially the former, that the afternoon concerts take place. At this date it is impossible to estimate how long these will be closed or what changes will be necessary to put them in a safe condition. The managers of the theaters have expressed willingness to comply with the law, but hope the inconvenience will be of short duration.

The closing of these theaters is the outcome of a minute inspection by a committee appointed by the District Commissions through Engineer Commissioner Keller, following the recent Knickerbocker Theater disaster, when about 100 persons were killed by the caving in of the roof.

T. Arthur Smith, concert manager, has already arranged for the New York Symphony concert, scheduled for Feb. 21, to be held at the Central High School auditorium. It is possible for such an arrangement to be made with the public school authorities, since orchestras are regarded as philanthropic rather than money making enterprises, and the school authorities will only sponsor in their auditoriums entertainments of an educational nature. Mr. Smith states that he is negotiating to have future concerts given elsewhere should the theaters affected remain closed longer than a week.

What effect this situation will have upon other scheduled concerts cannot be stated at this time, as it depends upon how long the National and Poli's theaters will be closed.

In order to have authority to close amusement houses by temporarily revoking licenses, an amendment was made to building regulations on Feb. 18, adopted on the same day and notices served to the theaters at 6 o'clock that evening. This order seriously interrupted the performances in progress at the four mo-



SEATTLE, WASH.—The Stapp School of Music recently presented a number of violin and piano students in recital at its downtown studio.

LOWELL, MASS.—A vesper musical service at the Highland Congregational Church recently was devoted to a program given by the Orpheus Male Quartet, assisted by Pietro V. Mordeleglia of Boston, organist.

MONTREAL, CAN.—Students of McGill University gave their first concert recently at the Conservatorium with considerable success. Advanced piano students of Stanley Gardner were heard in a concert recently.

SAN DIEGO, CAL.—Mrs. C. A. Minty, contralto; Mrs. Gordon Gray, violinist, and Ellen Babcock, pianist, gave the program at the First Congregational Church in the second concert of the Resident Artist Series organized by the Amphion Club.

EUGENE, ORE.—Leland A. Coon of the University School of Music has resigned as conductor of the Women's Glee Club because of pressure of other work. John Stark Evans of the School of Music, conductor of the Men's Glee Club, has taken Mr. Coon's place.

MASON CITY, IOWA.—Harry B. Keeler gave a talk at the weekly luncheon of the Lions' Club at the Chamber of Commerce rooms on "Music and Its Origin." Examples given on the phonograph illustrated the various phases of progress in musical art.

POTSDAM, N. Y.—Frank Merrill Cram, in an organ recital at the Normal Auditorium, played numbers by Handel, Burdett, Noble, Nevin, Bossi, Malling and Guilman. The music was selected as typifying certain features in the character of Abraham Lincoln.

EASTON, PA.—The music department of the Women's Club has entered upon a season of activity and in the first of a series of afternoon musicales under its direction, Emily Rice gave an interesting talk on music appreciation, with typical illustrations from Victor records.

DES MOINES, IOWA.—A series of evenings of tabloid opera was begun in the studios of George Frederick Ogden with a condensed version of "Madama Butterfly," read by Reda Rauch Strauss, and illustrated by excerpts from the score, played upon the piano, and the aria, "Un Bel Di," sung by Mrs. Herman Brown.

UTICA, N. Y.—Wives of Rotarians provided a musical program at a meeting of the Rotary Club of Utica. Johannes Magendanz, one of the directors of the Utica Conservatory, was the only man on the program and played several classical selections with the left hand alone. Bruce Kilpatrick has been engaged as chorister and soloist at Plymouth Congregational Church.

NORWICH, CONN.—The soloists at a recent meeting of the Norwich Music Association included Sadie A. Driscoll and Marjorie Palmer, sopranos; Doris Myott, contralto; Elsie Leonard Hawes and Irene Girard, pianists; Faith Curtis, violinist, and Benjamin M. Knox, baritone. The program was arranged by Mrs. Walter M. Buckingham, and the accompanists were Frederick W. Lester and Mrs. Knox.

CORVALLIS, ORE.—F. Thordarson has been appointed president of the Corvallis Men's Glee Club, a recent organization of business men of this city. Hugh Bell is secretary-treasurer. Members of the club are: First tenors, H. I. Shoff, Harold Lance, Lee McGinnis; second tenors, Hugh Bell, H. S. McCurley; first basses, Elmer Patrick, F. Thordarson, Guy Jordan, D. Potter; second basses, Roland Korschgen, H. Ellenberg, H. B. Davis, Bliss Dallas. Dr. D. V. Poling of Albany is the conductor and Lena Rowenhorst is accompanist.

PARKERSBURG, W. VA.—The Community Chorus, conducted by James Bird, director of music in the public schools, sang the oratorio "The Messiah" in the First Methodist Church recently. The soloists, members of the chorus, were: Mrs. E. T. Meek and Anne Baughman, sopranos; Genevieve Brake and Isabelle Holliday, contraltos; Mr. Bird, tenor, and Edward J. Heihle, bass. Miss Marie Boette was organist and Rev. Dr. Harry C. Howard, reader.

PORTLAND, ORE.—Mildred Steinmetz was hostess for Portland members of Mu Phi Epsilon National Musical Sorority recently and Marion Neil Giger was in charge of the musical program. Members have during the past month extended greetings to honorary members of the sorority who have appeared in concert in the city, including Ernestine Schumann Heink, Kathleen Parlow, Alma Gluck and Olga Steeb.

HERRIN, ILL.—The High School chorus and orchestra, conducted by E. B. Brockett, appeared recently in the second of a series of Sunday afternoon recitals, assisted by local soloists. Part of Haydn's Symphony in D, the "Valse Triste" by Sibelius, a number by Schubert, and a Sousa march, formed the orchestral program, and the choir was heard in Mendelssohn and Bach numbers and De Koven's "Recessional." The work of the orchestra was particularly effective in the Symphony.

MARSHALL, TEX.—Alfred H. Strick, dean of the fine arts department of the College of Marshall, gave an organ recital in the First Baptist Church recently. One of his principal numbers was "The Storm" by Lemmens. Mrs. George Gregg, Alma Milstead, Ben Alley, Harry Seay, Jack Kenna and Mr. Forrester assisted in the program. The church was filled. A Chopin program was recently given by the pupils of Ernest Powell. Mrs. Powell's pupils assisted by reading selections.

NEWARK, N. J.—A program of chamber music, including Brahms' Quartet in C Minor, Op. 25, and numbers by Haydn and Arensky, was played recently at the Y. W. C. A. by the Sonata Club. The members of this organization are: Isidor Werner and August Geisler, violinists; Robert Greisenbeck, viola; Udo Gossweiler, cello, and Rodney Saylor, pianist. Leonora Sindrell, soprano, and Anton Civoru, bass, gave an interesting recital recently in Wallace Hall. The accompanist was Blanche Barbot.

DALLAS, TEX.—About 303 out of 330 children in the music memory contest held here recently had perfect scores. Sudie Williams, supervisor of music, announced that the \$5 prize for the best essay on the Sousa concert was awarded to John D. Thornton of Winnetka School. Ruth Cockrell of Lipscomb School came second and Margaret Scott of Winnetka was third. Carl Weiseman, organist of St. Matthew's Cathedral, recently gave an organ recital in the Scottish Rite Cathedral, assisted by Mrs. Albert Smith, soprano.

SYRACUSE, N. Y.—Members of the B Sharp Musical Club of Utica visited Syracuse, and took part in a program at the Temple Theater under the auspices of Morning Musicals, Inc. The Utica artists who appeared were: Mrs. H. V. Owens, Mrs. L. P. Bishop, Mrs. E. B. Worden, Mrs. C. H. Baldwin, Mrs. George E. Daniels, Monica Lennon, Bessie Stewart, Helen Ney, Theda Gschwind, Mrs. Florence Hughes Start and Mrs. Luella Roberts Schwartz. This concert was a return for one given in Utica by Syracuse artists.

LOWELL, MASS.—As a part of the University Extension Series, organized by the State Department of Education, a course on music appreciation is being given by John O'Shea of Boston. He has come here under the auspices of the League of Catholic Women. Eleanor Brigham of Boston is giving a series of three Monday morning programs of piano music at the Y. W. C. A. The course is free to teachers of piano and

interested musicians. After the playing of numbers representing certain grades of teaching material, all present are invited to contribute to an open discussion.

BELLINGHAM, WASH.—The following took part in a recent program given by the young people of St. James' Presbyterian Church at the Lowell Street Auditorium: Mrs. Ralph Nye, Miss Inge, Fay Nye, Doris Turner, Genevieve Greene, Frances Thomas, Laura Sexton, Lenora Hansen, Evelyn Clark, Margaret Sapping, Marion Eager, Messrs. Ward, Norman, Austin, Buono, Eager, Greene, Hartman, Milton, Nye, Keagle, Cary, Hartley, Neely, Percy, Hansen, Burlingame and Sefrit. The performance was under the direction of Mrs. John Roy Williams, Miss Anstett and Miss Burlingame.

NEW CASTLE, PA.—The following pupils of the Patterson School of Music appeared in the annual recital of the school at the First Presbyterian Church: Vera and Violet Simonton, Florence Balph, Louise MacNab, Helen Ewing, Dorothy Whittaker, Katherine Nessel, Mrs. Frank Thompson, Youngstown, Mrs. R. G. DeArment, Rebecca Garvin, Virginia Patterson, Julia Baker, Leonora Patterson, Charlotte Taylor, Carolyn Dufford, Mrs. Wayne Orr, Mrs. Louis Round, Albert Genkinger, Rhys Williams and Russell Urmsen. Mr. and Mrs. Paul Browne Patterson and their daughter, Virginia Patterson, an associate teacher in the school, took part in the program.

CANTON, OHIO.—The Junior MacDowell Club held a recent meeting at the home of Verda Herold, when a miscellaneous program was given. The Senior MacDowell Club also gave a miscellaneous program, and elected the following officers: Nellie Jacoby-Dretka, president; Mrs. D. M. Herold, vice-president; Mrs. Frank Peter, treasurer; Winifred Bloch, recording secretary, and Alice Rohrbach, corresponding secretary. The Otterbein College Men's Glee Club of thirty-five members, eighteen forming a banjo-mandolin orchestra, gave a concert recently at the First United Brethren Church. In a program given by the Elks' Glee Club, Mrs. Irene Converse presented some of her dancing pupils.

PASADENA, CAL.—The Pasadena Community Orchestra, now numbering fifty-two local players, in the third concert of its season at the High School Auditorium, under the baton of Will Rounds, admirably played Schubert's "Unfinished" Symphony in B Minor and Strauss' "Blue Danube" Waltz. The soloists were Raymond Harmon, tenor, and Reginald Bland, violinist and concertmaster for the orchestra. Indian music and that of the Negroes in America were ably discussed by George A. Mortimer at a recent recital for the Tuesday Musicales at the Vista del Arroyo. Vocal and instrumental pieces were effectively given by Mr. Mortimer and Gladys Jenanyan. Native Indian instruments, lent by Grace Nicholson, collector, and Carl Moon, were explained and played.

CEDAR RAPIDS, IOWA.—In the final contest for eight scholarships offered by Coe College Conservatory for the second term of the year, the winners, with the names of their teachers, were: Piano—Adris Wilson, class of Max Daehler; Margaret Griffin, Eleanor Houts; James Vandersall, Flora Mac Kay. Voice—Hildred Campbell, Risser Patty; Ben Jones, Claude Newcomb; Dorothy Spencer, Louise Mansfield. Organ—Mary Holt, Marshall Bidwell. Violin—Henry Vyskocik, Joseph Kitchin. A music memory contest is being conducted in Cedar Rapids schools. Fifty representative compositions have been selected for this purpose, and are played in the schools frequently enough to become familiar to the children.

ASTORIA, ORE.—A concert was recently given by the Treble Clef Club at the Moose Club Hall under the direction of Mrs. Rose Coursen-Reed of Portland. Members of the Treble Clef Club are: Mrs. A. A. Finch, Mrs. J. H. Shaner, Mrs. W. R. Swart, Mrs. E. R. Stuller, Mrs. Enoch Mathison, Mrs. Floyd Foster, Mrs. E. M. Cherry, Mrs. C. L. Huston, Hazel Loudon, Mrs. J. D. Snell, Mrs. A. F. Utzinger, Adeline Olsen, Helen Gronholm, Catherine Colbert, Mrs. H. J. Holzapfel, Mrs. J. E. Bigelow, Hazel Berg, Mrs. F. C. Green, Cecelia Beyer, Mrs. M. Nelson, Blanche Slade, Mrs. A. DeWitt Appleton, Frances Strange, Gertrude Kearney, E. Grace Williams, Mrs. Wesley Shaner, Mrs. Lloyd Foster, Mrs. M. J. Kanary, Mrs. J. W. Caffin, Mrs.

Elsie Young Engbretsen, Mrs. E. R. Campbell, Ella J. Zeither, Ruby Campbell, Mrs. Charles E. Mann, Mrs. Alfred Schiller, Mrs. J. H. Jeffers, Mrs. C. C. Smith. Mrs. J. S. Dellinger was accompanist.

TERRE HAUTE, IND.—The Girls' Glee Club of Garfield High School presented Paul Bliss' "Three Springs," conducted by Mary Elizabeth Troutman, music supervisor, at the school auditorium recently. The choir consists of thirty voices. A paper on Italian music was contributed by Lillian White in a recent program of the music section of the Women's Department Club, and was illustrated by B. Pearl Ellis and Mrs. Louis Shatzky, soprano; Neva Rankin, mezzo-soprano, and Amelia Meyer, pianist. Mrs. W. E. Robinson, Mrs. Orville Richolson and Margaret Kintz were the accompanists. A musical program was given at St. Stephen's Church by Amelia Meyer, organist; Mrs. Oliver Tooley, soprano; a quartet composed of Mrs. Allen Weinhardt, soprano; Edith Longman, contralto; Lawrence Ware, tenor, and George Wychoff, bass, and the full choir of twenty voices directed by Miss Longman.

DES MOINES, IOWA.—The Fortnightly Musical Club has registered 100 per cent of its membership for a chapter of the MacDowell League. This decision was reached at its last meeting. At this meeting a MacDowell program was given by Mrs. Jewett, Mrs. VanLiew, Mrs. F. Witmer and Mrs. Neumann, piano; Mrs. Polk, Mrs. Callender, Mrs. Carpenter, voice, and Miss Riedesel, violin. The hostess was Mrs. John Baal. The music department of Des Moines Women's Club recently gave a program of music by Polish and Russian composers. Mrs. Eugene Mannheimer presented a biographical paper, and numbers by Rubinstein, Borodine, Tchaikovsky, Rimsky-Korsakoff and Rachmaninoff were given by Mrs. John R. Rehmann, Susan Bender Eddy, Mrs. H. M. Patton, Laura Reichart Wyman, Ruth Polk-Hippee, Mrs. Arthur Neuman, Mrs. C. A. Isaacs and the Women's Club Chorus, conducted by R. N. Pearse.

ALBANY, N. Y.—American music and composers formed the subject of study and illustration by the music section of the Albany Women's Club at a recent meeting. The program was arranged by Marguerite Heisler, chairman, and Mrs. Jean Newell Barrett. The soloists were: Mrs. Edward C. Conway and Mrs. Olive Fitzjohn, sopranos; Mrs. Edna W. Risley, contralto, and Mary Gibson and Olive Schreiner, pianists. Mrs. George D. Elwell and Henrietta Gibson were accompanists. The Students' Music Study Club devoted a recent evening at the Kerner School of Music to works by English composers, when a paper was submitted by Gertrude Havens, and piano numbers were given by Norma Jones, Harry Kuehn, Frederick W. Kalohn, Edith Adams, Marian Wright, Anthony Loudis and Julia Lemme, and vocal selections by Sophia Albert, Helen Seifert and Helen Wright. Officers elected for the year are: Harry Kuehn, president; Frederick W. Kalohn, vice-president; Edith Adams, secretary and treasurer, and Elizabeth Flashover, Edward Wang, Julia Lemme, Anthony Loudis, Ruth Lemme and Mrs. Frederick W. Kerner, directors.

PORTLAND, ORE.—Pupils of Irene H. Reynolds appeared in piano recital recently, when incidents in the life of Rubinstein were related by Cora Allen and a paper on Tchaikovsky was read by Harold Leonard. Other pupils taking part were: Gilbert Kilpack, Evelyn Miller, Rosemary Hanning, Marion Pemne, Elizabeth Gabler, Eunice Force, Alling Goss, Marjorie and Marian Boss and Virginia Prudhomme. Virginia Isham, pianist, presented the following students in recital at the Hotel Portland: Catherine Carstensen, Allen Evert, Solvig Erickson, Evelyn Erickson, Marguerite Lee, Ada Lee, Roma McFarland, Robert McFarland, Cleo Van Vlack, Golda Van Vlack, Mary Earl, Marjorie Nickols, Margaret Earl, Evelyn Ware, Maxie Isham, Pearl Proctor, Richard Francis, Myrl Stamps, Sylvia Head, Opal Welty and Francis Catlin. Violin pupils of E. O. Spitzner were presented in a recital at the Spitzner Studios, when solos were played by May Hopkins, Francis McCarthy, Dorothy Rogers, Jean Stevens, Fred Kruse, Howard Raber, Margaret Munson, Loe Skipton, Sylvia Ballinger, Dorothy Cowan, and Guy Kelly. The accompaniments were played by Mr. Spitzner, Elvida Bowman, Kathleen Skipton, Pearl Owre, Celia Ward and Jessie Lewis.

In Music Schools and Studios of New York

JULIUS MILLER AND JACOB FRANK PRESENT VIOLIN AND PIANO STUDENTS

Through a program of twenty-seven numbers, many talented pupils reflecting credit on Julius Miller, violinist, and Jacob Frank, pianist, were presented in concert at Carnegie Chamber Music Hall on the afternoon of Feb. 12. Among the interesting features were ensemble arrangements by Boris Feibish, the New York pianist and composer and teacher of Mr. Frank, of excerpts from Meyerbeer's "Le Prophète" and Wagner's "Tannhäuser," for piano sextet and quartet respectively, with first and second violin groups. Other ensemble pieces, including duets and trios, were given. The principal pianists were Jennie Adus, Ida Winegor, Fannie Berman, Julia Cohen and Julius Cohen. Others ably assisting included Anna Diamond, Samuel Phillips, Lottie Hengber, Ethel Zukerman, Ida Silverman, Ida Ingber, Abraham Cohen, Harry Aleshinsky, Frieda Kaplan, Sylvia Altshuler, Lena Rosenthal, Anna Henhber, Esther Lesch, Ethel Epstein, Mary Kuritzky, Sadie Rabinowitz, Fannie Lerner, Gussie Scheinbart, Sadie Beytin and Samuel Cohen. The violinists in the two Feibish arrangements conducted by Mr. Frank and Mr. Miller, respectively, comprised Maurice Frank, Henry Goldman, Harry Aleshinsky, Samuel Frieberg, Anna Liebman, Ethel Levine, Raphael Huberfeld, Solomon Pearlmutter, Sol Karlin, Benny Joseph, Bernard Moses, Nathan Cohen, Rebecca Heiger and Samuel Miller.

Of the soloists, there were several of marked talent and much promise. Solomon Pearlmutter disclosed admirable technique in Seitz' Third Concerto for Violin. The last movement of Haydn's Concerto for two pianos was convincingly played by Ida Winegor with her teacher, Mr. Frank, at the second piano. Harry Aleshinsky and Raphael Huberfeld were each successful in violin works by de Beriot. A movement from a Viotti Concerto for violin was excellently done by Henry B. Goldman. Maurice M. Frank admirably played De Beriot's Sixth Concerto. Other violin soloists cordially received by the large audience were Benjamin Joseph, Nathan Cohen, Samuel Miller, Sol Carlin, Bernard Moses and Ethel Levine, the last playing with warm tone "Meditation" from Massenet's "Thais."

MORRILL PUPIL SINGS IN PARIS

Ethel Frank, soprano, a pupil of Laura Morrill, is among the singers who are carrying the American banner abroad. After giving concerts in England, she has just made an orchestral appearance in Paris. Mme. Morrill's other pupils include a singer from Paris, Eugénie Besnier, coloratura soprano, who recently gave a joint recital with Sascha Jacobinoff, violinist, in Philadelphia. On Jan. 19 Miss Besnier sang in Newburgh; on Feb. 21, in Tarrytown, and on Feb. 22, in Ossining, N. Y. She will be heard in Poughkeepsie on Feb. 27 and in Peekskill on Feb. 29. Gladys Hart, soprano, has been appearing in the South and West in the musical comedy, "Irene." A six weeks' engagement in Kansas City has been filled by Lillian Crossman, dramatic soprano, who will go to a new theater in Chicago for an engagement beginning on March 20. Another Morrill pupil who is in musical comedy is Sarah Edwards, contralto. She has sung in Boston, Washington and Chicago.

ENGAGEMENTS FOR MASSELL PUPILS

Singers from James Massell's studio have lately been heard with success in a number of professional engagements. Beatrice Grieg recently sang for the Women's Club in Red Bank, N. J., and also for the Grand Army of the Republic at the same place. Other appearances have been before the Masonic Order in Keyport, N. J., and also in Long Branch. Stella Seager has appeared in leading parts with the Yvette Guilbert Players on several occasions, including the recitals at the Town Hall on Jan. 26, and Feb. 15. Another singer also heard with the Guilbert Players is Portia W. Wagar. Fern Hollis is featured in songs on Proctor's Vaudeville Circuit. Mme. Maximoff, a Russian concert singer, has appear-

ed in Elizabethport, N. J., Jersey City, with the Bessarabian Club, New York, and at South River, N. J. Another pupil, Mrs. Lee de Forest, wife of the wireless inventor, now residing in Berlin, has been engaged to go on a concert tour in Spain.

MUSICALES AND LECTURES FOR PUPILS OF FREDERICK H. HAYWOOD

A varied program of high standard was presented recently by pupils of the Haywood Institute of Universal Song. The institute is an entirely separate enterprise from the Haywood Vocal Studios and is devoted exclusively to the presentation of the subject of voice culture in classes, the compiling of practical text materials and the promotion of the use of such material. At present there are twelve large voice culture classes and three interpretative classes. Besides singing before others in the regular class lessons, pupils are given the opportunity of singing before large audiences at the monthly musicales, whose programs are presented exclusively by pupils.

Frederick H. Haywood has also organized a regular Monday afternoon class of all the students of the Haywood Vocal Studios, who come together to hear lectures on voice culture and to discuss the subject. The title of Mr. Haywood's first lecture, on Jan. 30, was "The Value of Class Instruction to Private Students." A musical program was given by Ethel Wright Fuson, mezzo-contralto; Thomas Fuson, tenor; Frances Bendelari, soprano; J. Uly Woodside, baritone, and Robert Murray, boy soprano. The second lecture on Feb. 6, brought forward the subjects of simplicity and constructive activity. Mr. Haywood illustrated his contention that these two qualities, with proper exercises, would ultimately produce a perfect tone, by a demonstration with Trixie Tompkins, contralto, who after applying his principles sang several Negro spirituals. At the end of each of these lectures, the students in a group sang the exercises from Volume I of "Universal Song," a text-book compiled by Mr. Haywood. His subject on Feb. 13 was "Can Voice Culture Be Made an Academic Subject?" These lectures are open to the general public.

ENGAGE KLIBANSKY'S SINGERS

The position of soprano soloist at the First Reformed Church of Brooklyn and a similar one at the Synagogue Bnai Sholm, also of Brooklyn, are filled by Elsie Duffield, a pupil of Sergei Klubansky. Miss Duffield gave a recital in Newark, N. J., on Jan. 30. Virginia Rea, coloratura soprano, who has just returned from a Western tour, was engaged for a concert appearance in Cumberland, Md., on Feb. 15. Ruth Percy, contralto, was soloist at the concert of the Apollo Club of Asbury Park, N. J., on Feb. 10 and was also engaged for an appearance as soloist on a presentation of "The Holy City" in New York on Feb. 6. A concert at Amsterdam, N. Y., on April 24, will feature Grace Marcelle Liddane.

Pupils of Mr. Klubansky have given recitals lately at the Educational Alliance, Jan. 29; at the Wanamaker Auditorium, Jan. 31; at the Auditorium of the Germania in Brooklyn, Feb. 4, and at Hartley House, Feb. 6. Those who took part in these programs were Miss Duffield, Elveda Lofgren, Miss Liddane, Amelia Miller, Grace Hardy, Dorothy Hobby, Dorothy Claassen, Stephanie Koppen, Walter Preston, Jane Cater, Miriam Steelman and Hope Loder. Mary Ludington was the accompanist. At concerts at the Washington Irving High School on Jan. 29 and Feb. 5, Katherine Mortimer Smith and Miss Claassen were heard as soloists.

SIXTH THURSDAY MUSICALS

At Emma Thursby's sixth Friday afternoon reception on Feb. 10, the guests of honor were Jeanne Gordon, contralto of the Metropolitan Opera Company, and Paolo Gallico and Mrs. Pauline Arnoux MacArthur, respectively composer and librettist of "The Apocalypse," the oratorio which won the prize in the National Federation of Music Clubs' contest last year and is soon to be produced in New York. Miss Gordon sang an Irish lullaby and an aria from "Carmen." Cello numbers by Tchaikovsky, Roever, Goens and Popper were played by Sam-

Furedi, with Olga Belov-Stern at the piano. Ben Levitzky, violinist, gave a group of solos, and Anita Vargas, soprano, was heard in the Mad Scene from "Hamlet" and a manuscript song, "Broken Chords," dedicated to Miss Thursby by her teacher in California, F. L. King. The musical program also brought forward Willem Van den Anel, pianist of the Rotterdam Conservatory faculty. Mrs. Theodore Stebbins presided at the tea table.

MARGARET FRASER PUPILS IN RECITAL

Margaret Fraser presented some of her piano pupils in recital at a tea given by Mrs. Walter Fischer, at her home on Riverside Drive, on Feb. 10. The students who were heard in a varied program, were Walter Fischer, Jr., Catherine and Evelyn Ames, Barbara Blanke, Barbara Briggs and Yvonne Wall. Miss Fraser also gave several numbers. Among those present were Carl Fischer, the publisher, and Mrs. Fischer, Mrs. William J. Ames, Mrs. R. I. Wall, Mrs. Arthur Leutchford, Mrs. Austin Crane, Carroll Crane and Aurora Potter.

MAUDE TWEEDY AND DANIEL WOLF GIVE MUSICALS

A musicale and reception given by Maude Tweedy and Daniel Wolf, pianist-composer, attracted a large gathering to the Vocal Art-Science Studios, New York, on the evening of Feb. 19. An informal program was presented. Mr. Wolf in several of his own compositions revealed marked skill as a pianist. Miss Tweedy sang effectively a group of his songs with Mr. Wolf at the piano. Mr. McPherson, a baritone from California, was another singer who was cordially applauded for his vocal artistry disclosed in several well chosen numbers. Mrs. William Stickles, soprano, was successful in songs by her husband, William Stickles, who provided sterling accompaniments. George Reimherr, tenor, was also heard in an interesting group with Mr. Stickles at the piano. Others who were cordially received included Cecil Arden, soprano, and Donald

Fiser, baritone. Among the guests were Harriet Van Emden, Sue Harvard, Carmen Pascova, Alma Clayburgh, Gretchen Dick, Sergei Klubansky and Arthur Hackett. M. B. S.

PIANIST PLAYS AT PATTERSON HOME

A recital was given at the studio of Elizabeth Kelso Patterson, voice teacher, on Feb. 13 by Charlotte R. Elsenheimer, a pupil of Ernest Hutcheson. The audience was made up of students who live in the Patterson Home. Miss Elsenheimer repeated this program for the Chromatic Club of Buffalo on Feb. 18. Miss Patterson is planning to take some pupils abroad this summer for travel and study. The party will spend some weeks in Paris, where time will be allowed for coaching in opera.

ARMENIAN BENEFIT CONCERT

A concert in aid of the Armenian Orphans' Fund was given at the Scudder School for Girls on the evening of Feb. 14. Those taking part were Carmen Solar, Miss Agensio, Mr. Bianchi, and Tilden Davis. The concert was under the direction of Victor Biart and Winfield Abell, who are in charge of the music department of the school.

Hold Memorial Service in Brooklyn for Mrs. George Foster Peabody

A memorial service was held in the Church of the Holy Trinity in Brooklyn on Feb. 19, for Mrs. George Foster Peabody, known to the musical and literary world as Katrina Trask. Mrs. Peabody, whose maiden name was Katherine Nichols, was a native of Brooklyn and formerly attended Holy Trinity Church. She died of pneumonia at her home in Saratoga Springs, N. Y., on Jan. 8. The service was conducted by the Rev. J. Howard Melish, rector of the church, and addresses were made by Mrs. James Lees Laidlaw and John L. Finley. Mr. Melish read selections from Mrs. Peabody's works and the choir sang anthems composed by her. The service was attended by more than 700 persons.

PASSED AWAY

Brigid L. Gafney

CLEVELAND, OHIO, Feb. 18.—Brigid L. Gafney, well known in Cleveland as concert manager and as a public school principal, died here on Feb. 14, in her fiftieth year. Miss Gafney brought John McCormack here twelve years ago for his first Cleveland appearance. The concert was a success. Singer and manager became warm friends and Mr. McCormack returned to Cleveland under her management every year, often appearing two and three times in a season. Encouraged by her success she handled other concerts and presented Galli-Curci in her first Cleveland recital.

Miss Gafney was one of the organizers fourteen years ago of the Cleveland Irish Choral Society. At that time she was herself a soloist with a local reputation. She studied the Gaelic language, becoming proficient in it, and was a student of Gaelic music. She taught in the Cleveland public schools for thirty-four years, twelve of which she was principal. It was in her school that Cleveland's first community center was organized, tried as an experiment and later used as a demonstration model for subsequent centers. In this work she stressed music and worked to bring good music to her pupils. Galli-Curci was scheduled to come to Cleveland under Miss Gafney's management on March 1, and Mr. McCormack April 16. The concert management will be carried on by her brother, Thomas E. Gafney. G. G. I.

Rudolf Bauerkeller

Rudolf Bauerkeller, violinist, who had been a member of both the New York and National Symphonies, recently died at the Flower Hospital following an operation. Mr. Bauerkeller, who was forty-three years old, was born at Manchester, England, and, showing musical ability at an early age, was sent to Germany to study. He was heard in concert in Germany, France and England. He came to America about fifteen years ago and settled at Saratoga, N. Y., where he taught violin. He became an American citizen. Mr. Bauerkeller instituted

the Sunday Evening Studio Club to promote the love of chamber music. Many musicians of note have appeared at its meetings. He is survived by his mother, his father having died only about a month ago.

Frank Zangari

MANCHESTER, N. H., Feb. 15.—Word was received here yesterday by the family of Frank Zangari, of his recent death of pneumonia in the Naval Hospital at Portsmouth, N. H. Mr. Zangari, who was in his fortieth year, had been a musician in the navy for twenty years, during most of which he was bandmaster. During the war he was in charge of the band at the Portsmouth Navy Yard. He is survived by his parents, a brother, a sister and six children. F. M. F.

Aloise Rauch Spross

POUGHKEEPSIE, N. Y., Feb. 19.—Mrs. Aloise Rauch Spross, widow of Michael Spross and mother of Charles Gilbert Spross, the well-known composer and pianist, died at her home on Feb. 15, following a heart attack brought on by a severe cold. Besides Charles Gilbert Spross, Mrs. Spross, who was in her eighty-eighth year, is survived by seven other children, several grand-children and great-grandchildren.

Lucia Pariseau

HOLYOKE, MASS., Feb. 18.—Lucia Pariseau, soprano, who had been heard frequently in concert in this vicinity, and who was soloist in the French Church, died here recently of pneumonia after a short illness. Miss Pariseau was to have made her New York recital début this spring.

Ada Hughes Kennedy Foster

Ada Hughes Kennedy Foster, wife of Kingsbery Foster, the New York concert manager, and herself a member of the firm for a number of years, died at the French Hospital on Feb. 17, of a complication of diseases. Mrs. Foster was a native of Liverpool, England.

Muratore Makes Record Recovery and Will Sing with Chicagoans on Tour



Photo by International

Lucien Muratore and His Wife, Lina Cavallieri—The First Picture Taken of the Tenor Since He Left Hospital After an Operation for Appendicitis

With complete recovery in sight, Lucien Muratore, tenor of the Chicago Opera Association, who underwent an operation for appendicitis three weeks ago, spent the past week in his apartment at the Ritz-Carlton hotel, devoting several hours a day to exercising his voice in the hope of singing during the final week of the company's New York season. His recovery is one of the most rapid on record, and his physicians give assurance that he will be able to sing during the western tour of the Chicago organization. During the week he left the hotel only to indulge in short walks with his wife, Lina Cavallieri.

ORGANIZING MUSIC WEEK IN NEW YORK

Civic Celebration Planned on Wider Scale Than in Any Previous Year

Preparation for New York's third annual Music Week, from April 30 to May 6, has been going along steadily for the past two months, and plans are now announced by the general committee. In addition to the most active members of last year's committee, a number of new members of prominence have been secured and this year's committee will therefore be more representative than ever and better qualified to make New York's Music Week a great civic observance, reaching all classes of the city's population.

The honorary chairman is again Otto H. Kahn, who has expressed his pleasure at the growth of the Music Week idea throughout the country, and is giving his whole-hearted support to the New York event. C. M. Tremaine, head of the National Bureau for the Advancement of Music, who was secretary of the first and second annual Music Week committees, is now chairman, while the director is Isabel Lowden, who served on last year's committee and was its field director.

Among the members of the general committee are: Philip Berolzheimer, city chamberlain; Dr. Nicholas Murray Butler; Edward F. Albee, president of the Keith Circuit of Theaters; Melzar Chaffee, president of the Association of Music School Settlements; Kenneth S. Clark of the Community Service; Mrs. Walter S. Comly, president of the New York State Federation of Women's Clubs; George H. Gartlan, director of

music in the public schools; John C. Freund, editor of *MUSICAL AMERICA*; Charles D. Isaacson; Mrs. J. F. D. Lanier, president of the Friends of Music; Richard W. Lawrence, Leonard Leibling, editor of the *Musical Courier*; Bishop Manning; Berthold Neuer of the American Piano Company; Rev. Dr. Charles H. Parkhurst; Charles H. Ditson; Rev. Father Francis P. Duffy; Thomas A. Edison; Mrs. Julian Edwards; Dr. William L. Ettinger, city superintendent of schools; Lynnwood Farnam, American Guild of Organists; Harry Harkness Flagler; Anning S. Prall; Mrs. Arthur M. Reis, chairman of the People's Music League; Hugo Reisenfeld; Franklin W. Robinson, American Orchestral Society; S. L. Rothafel; Rev. Dr. Joseph Silverman; J. Fletcher Shera, Theodore E. Steinway, Rodman Wanamaker and Edward Zeigler of the Metropolitan Opera Co.

Lillian Palmer to Sing "Despina" in Hinshaw's "Cosi Fan Tutte" Tour



Lillian Palmer

For the production of "Cosi Fan Tutte," to start its tour in October, William Wade Hinshaw has engaged Lillian Palmer, lyric coloratura soprano, to sing the part of *Despina*. Miss Palmer has been working with Yeatman Griffith for the past four seasons and was engaged by Mr. Wade Hinshaw direct from the Yeatman Griffith studios.

Kansas Teachers Meet in Herington

HERINGTON, KAN., Feb. 18.—The Fifth district meeting of the Kansas State Music Teachers' Association met at Herington on Feb. 3 with Oscar Lofgren, of Bethany College, Lindsborg, State president, in the chair. Work relating to the organization of the fifth district was accomplished. The meeting closed with a musical program at the Methodist Church, numbers being furnished by members from Council Grove, Lindsborg, Abilene, Herington and Salina. Hazel Silver Rickel, soprano of Salina, sang an aria from "Madama Butterfly." Mrs. Vera Brady Shipman, music editor of the *Salina Daily Union*, was scheduled to address the meeting on "The Editor's Contribution to Music" but owing to the death of her sister, was unable to attend.

Vera Brady Shipman Leaving Salina

SALINA, KAN., Feb. 18.—Vera Brady Shipman, for the past four years music editor of the *Salina Daily Union* and correspondent for *MUSICAL AMERICA* for Central and Northwest Kansas has severed her connection with that daily journal and is returning to her former home in Chicago. The ill health of her six year old daughter and herself is the cause of her withdrawal from her work.

Florence McManus Will Start First American Concert Tour in Fall



Her Cartoonist-Husband's Impression of Florence MacManus, Soprano

Though Florence McManus, soprano, still has her reputation to make as a singer, she has had vicarious experience of fame, for her husband is the well-known comic cartoonist, George McManus, from whom comes this graphic impression of her delivering an aria. Mrs. McManus is to make her first American tour next season, starting early in October. Arrangements are now being made for her appearance in cities from Coast to Coast. Before this tour, she will visit Europe. Her sailing has been fixed for early May. In France, she will devote a month to study; in Switzerland, she will witness the Oberammergau Passion Play; in Ireland, she expects to acquire a castle. She will also visit Germany and will spend some time in Italy before returning to America in September.

TOWN THAT KNEW DVORAK

It Was in Spillville, Iowa, That Most of "New World" Symphony was Composed

CHARLES CITY, IOWA, Feb. 18.—Few towns in the United States with a population of less than 400 have put themselves on the map musically so effectively as has the little town of Spillville, Iowa, located about two miles from Calmar and about half a dozen miles from Decorah. The residents are Bohemians and all have a great love for music. It was to this little Bohemian village that Antonin Dvorak came from New York for inspiration, and to be among his own race of people. And it was here that he wrote most of his "New World Symphony," and it was at the bend of the beautiful little Turkey River, in walking distance from Spillville that he composed "Humoreske," and now this spot is sacred to the people of this little village who learned to love this famous musician.

On the main street in a house reconstructed from a former business building he composed and completed most of the symphony, into which he wove many original folk-songs of the Negroes and Indians of America. This little village, with its music-loving people, has built a bandstand on the principal street as a memorial to the boys who left the place

for the World War—a memorial which would do credit to a good-sized city.

Spillville has only one church, a Roman Catholic one, erected in 1860, and patterned after the famous St. Barbara Cathedral of Kutna Hora in Bohemia. It has a fine pipe organ, and is modern throughout. Other Bohemian musicians have either been born in this village or have lived here, among them being Bohumir Kryl, violinist and bandmaster, and Hettie Kavorik, piano and violin soloist with the Chicago Symphony.

BELLE CALDWELL.

SOUTHERN CLUBS TO MEET

Music Bodies in Four States Choose March for Annual Conventions

ATLANTA, GA., Feb. 20.—The month of March has been chosen for the conventions of the music clubs in four states in the South Atlantic District of the National Federation of Music Clubs, according to an announcement made by Nan B. Stephens, president of the district. The dates of the conventions are: North Carolina, at Gastonia, March 9 to 11; South Carolina, at Greenville, March 13 to 14; Georgia, at Cordele, March 15 to 18, and Florida, at Miami, March 18 to 20.

A membership of more than 7000 represented by 110 clubs in the South Atlantic District has arranged to send delegates, according to Miss Stephens, and elaborate programs are under preparation by each State organization including the performance of compositions by composers of each State, contests among the members of the junior clubs in voice, piano and violin and round-table discussions of the needs and opportunities of the musical life in each State.

The first convention of the entire South Atlantic District was held in Atlanta, Ga., last March, and the second will be held at Miami, Fla., from March 20 to 23. It will bring together the working heads of each State. The South Atlantic District was the first to hold junior contests, to appoint a district chairman of junior clubs, to consider club publicity from a district standpoint, to introduce the idea of a district orchestra maintained by the principal cities of the district, and to encourage clubs in maintaining choral departments ready to be called for a massed chorus on special occasions.

Among those who have announced their intention of attending the convention series are Mrs. John F. Lyons of Texas, national president; Mrs. Cecil Frankel of California, national chairman of extension; Mrs. J. Lamar Meek of Tennessee, president of the Dixie District; Mrs. James Hirsch of Florida, national librarian, and others.

L. K. STARR.

Fall River Welcomes Its New Choral Society

FALL RIVER, MASS., Feb. 20.—A newly-formed Choral Society, numbering thirty voices, and conducted by Homer Humphreys of Boston, began its public appearances with a concert at the First Congregational Church on Feb. 15. An interesting program was made up of numbers by Haydn, Mozart, Tchaikovsky, Gretchaninoff, and other composers. The assisting soloist, Leo B. Shook, violinist, played admirably two movements of Bach's Concerto in E. Though a blinding storm was raging, the church was filled.

LOIS A. WARNER.

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